PORTFOLIO OF COMPOSITIONS AND TECHNICAL COMMENTARY

Hancke, Matias

Awarding institution:
King's College London

PORTFOLIO OF COMPOSITIONS
AND TECHNICAL COMMENTARY

Thesis submitted for the degree of Doctor of Philosophy

Matías Hancke

King's College London

January 2014

Abstract

The eight compositions in this portfolio explore matters of form and sound-constructions as well as their points of intersection, gradually shifting from the 'teleological forms' of the earlier works to 'fragmented' ones consisting of a succession of 'musical aphorisms', and from 'melodic contours' to 'single articulations'. I aim to find those elements that are essential and what Lachenmann refers to as 'magical' for a musical piece, by striving progressively to strip out all decorative elements or layers.

Largely teleological in its conception, *Relieves* (for ensemble) is driven by the directionality of its pitch configurations and the rhythms of particular phrases while the harmonic content of each section is distinct.

Diáfano (for bass clarinet) exhibits a concern with matters related to 'tradition' and 'identity' motivated by the use of borrowed materials: an Argentine zamba.

In *Contornos. Transparencias. Gradaciones* (for flute, violin, viola and piano) clearly defined points of departure and arrival are combined with static harmonies and long pedal notes framing shorter events, whose function is to enrich its various layers by virtue of their timbral qualities.

Preoccupations with 'context' and 'depth' were central to the composition of *Deshielo / Laissez vibrer* (for ensemble). In these pieces an enhanced sense of depth (in both a spatial and an emotional sense) arises from the juxtaposition of music with contrasting degrees of distinctiveness.

The main concern in *w / brennt* (for ensemble) was to juxtapose sections without any development or transitional process in between. *w / brennt* is a sequel to *Deshielo / Laissez vibrer* inasmuch as the former, though fragmented into different sections, similarly moves from vitality to repose.

Silber / Strom (for two violins, viola and cello) explores high degrees of differentiation within the short utterances of the four string instruments. The piece is organised in terms of the polarity between simultaneity and non-simultaneity.

The idea of composing with 'musical aphorisms' that bear ambivalent relationship with each other in the sense that they while coexisting in the same piece are not related in a causal fashion appears for the first time in *su – atS* (a trio for bass clarinet, percussion and cello). While in *su - atS* 'punctuation' plays a part, *In tueri I* (for alto flute) deliberately avoids it. Depending on the perceptual focus, the latter may be experienced as either a contemplative or a dramatic piece, the fragility of its sound-world constantly endangering the unfolding of the music.

Acknowledgements

I would like to express my sincerest gratitude to my supervisor Prof. Silvina Milstein whose encouragement, dedication and understanding were indispensable to this work. She has generously inspired me in a range of topics that go far beyond music: from Post-impressionist paintings to Jain temples in Southern Rajasthan; not to mention the different sorts of delicious Korean teas that we have shared.

I have been fortunate enough to count with the invaluable help from several institutions. The Stanley Thomas Johnson Foundation and the Radcliffe Trust funded my studies, and the Matrix Academy at the Experimentalstudio des SWR and the International Summer Academy for Young Composers (Akademie Schloss Solitude) not only welcomed me, but also helped me financially.

All the performers I have worked with throughout these years were an incredible source of knowledge. In particular, I would like to thank Víctor de la Rosa and Ilze Ikše for the long hours they have spent with me when mapping their instruments. I am also extremely grateful to both Lontano and Ensemble SurPlus for the dedication with which they have worked on my pieces.

I want to thank all my teachers: the ones from Buenos Aires, Teodoro Cromberg and Juan Ortiz de Zárate; and the more recent ones who, although for a briefer moment, their imprint on my musical thinking is lasting: Chaya Czernowin, Steve Takasugi and Pierluigi Billone.

My colleague and friend Steve Potter has selflessly devoted long hours to revising these lines. His comments and suggestions were as vital as necessary. In this direction, I also want to mention my friends and fellow composers Santa Bušs and Pedro Álvarez, whom I have had the privilege of having the most enriching exchanges over the past years.

My parents, siblings and nephews were pillars from afar, embracing every decision I have taken in the last four years. I thank particularly my grandfather Marcos de la Fuente for constantly instigating my curiosity.

But this all would have not been possible without the extraordinary help of an extraordinary person: Flo; my partner for over more than a decade and travel agent with whom I experienced the greatest adventures of my life.

Contents

Portfolio of compositions

1. *Relieves* (for oboe, clarinet, bassoon, horn and piano)

   Lontano Ensemble; cond. by Odaline de la Martínez; King's College London; 31 May 2010.

2. *Diáfano* (for solo bass clarinet)

   Víctor de la Rosa Lorente; home recording; 23 November 2011.

3. *Contornos. Transparencias. Gradaciones* (for flute, piano, violin and viola)

   Sonja Horlacher, flute; Kirill Zvegintsov, piano; Johannes Haase, violin; Marco Fusi, viola;
   Donaueschinger Musiktage (off-programme), Trossingen; 13 November 2011.

4. *Deshielo / Laissez vibrer* (for ensemble)

   Lontano Ensemble; cond. by Odaline de la Martínez; King's College London; 20 March 2012.

5. *Silber / Strom* (for two violins, viola and cello)

   Arditti Quartet. Milton Court - Barbican. 23 April 2014.

6. *su – atS* (for bass clarinet, percussion and cello)

   cond. by Jeffrey Means; Symon Kaca, bass clarinet; Laszlo Hudacsek, percussion; Sietse-Jan Weijenberg, cello;
   Etchings Festival, Auvillar; 12 July 2013.

7. *w / brennt* (for ensemble)

   Ensemble SurPlus; cond. by Erich Wagner;
   Summer Academy for Young Composers (Akademie Schloss Solitude), Stuttgart; 16 August 2013.

8. *In tueri I* (for solo alto flute)

   Ilze Ikše; home recording; 8 October, 2013.

Conventions and abbreviations

The lowest note of the piano is called ‘A0’ and the middle C is designated ‘C4’; the transition in octave takes place on the note C.

cond. by, conducted by

harm., harmonic(s)

pizz., *pizzicato*

clb, *col legno battuto*

spicc., *spiccato*

gliss., *glissando*

ST, *sul tasto*

AST, *alto sul tasto*

Fl., flute

Pno., piano

Vn., violin

Vla., viola

Vc., cello

1. Introduction

The first part of this portfolio of compositions consists of three pieces that follow teleological trajectories, while the second features five works that make use of successions of aphoristic-like constructs (henceforth referred to as 'aphorisms'). In the earlier three pieces the governing relationship is articulated by tension and rest through the use of a traditional hierarchical structuring of harmony, melody and rhythm: the combination of these parameters cause different degrees of tension which is released at specific moments of the piece. The second part (the last five pieces) consists in a critical response to such use of teleologic forms and, as an alternative, searches for musical expression through fragmentation and discontinuity.

1.1 From teleological forms to aphorisms

Noticing that when listening to a piece of music my perception would not primarily engage with traditional arches of tension, but would favour and assign value to other aspects of music like micro-variations in sounds, and to timbre over other musical parameters, led me to question the necessity of teleological forms as a privileged mode of continuity. In turn, this encouraged me to challenge the need to pursue continuity and fluidity through development and variation of the material, devices which I believe are directly linked to arches of tension as well as teleological forms. Thus I opted to avoid teleological forms in order to favour relatively less well explored alternatives for structuring music.

I believe that fragmentation, discontinuity and interruption can be expressive, and that by shifting away from a 'panoramic mode of apprehension' to a more focused awareness of the 'constant present', activity, pause, timbre, differentiation and similarity can gain new fertile dimensions. Moreover, qualities such as 'fragility' of sound or 'unevenness' were understood as musical parameters with the same hierarchical status as pitch or rhythm.

I do not view aphoristic forms as in any way superior to the teleological ones; the former simply provided the most suitable vehicle to gear my compositional and aesthetic concerns. It adds my subjectivity to a way of composing that is evident in works such as Beethoven Op.119 (1820/22) and Schumann's cycles (such as *Carnaval , Op. 9* (1834/35) and *Davidsbündlertänze, Op. 6* (1837)) and is present also in the music of the Second Viennese School, for instance in Webern's *Five Movements for String Quartet, Op. 5* (1909), in Berg's *Four Pieces for Clarinet and Piano, Op. 5* (1913), and Schönberg's *Herzgewächse, Op. 20* (1928). More recently a concern with aphoristic-like constructions can be observed in G. Kurtág's *Quartetto per archi* (1964), E. Nunes' *Degrés* (1965), *Op. 1*, J. Cage's *Freeman Etudes* (1981), H. Lachenmann's *Pression* (1969/70), M. Feldman's *Why patterns?* (1978), M. Spahlinger's *Adieu m'amour - Hommage à Guillaume Dufay* (1982/83) B. Ferneyhough's *no time (at all)* (2004) and in R. Saunders' *Stasis* (2011).

1.2 Magic, broken magic and the polarisation of material

For Lachenmann, the term 'beauty'

> should not be reified. Beauty in art is certainly concerned to some extent with magic. *Through the creative will of mastered magic: that is art*.[1]

U. Mosch (2009)[2] commented that the concept of 'magic' appears recurrently in Lachenmann's texts and its meaning has been refined through the years. In 2006, Lachenmann defined magic as

> that which collectively captivates us and in this respect that which unites us, which elevates our individuality; also what is recognised as what ceases critical thinking[3]

For him, mastering magic implies breaking the magical spell, in order to allow space for critical thinking. A significant amount of music, Lachenmann claims,

> makes use of unbroken magic at every opportunity. Music has turned to a mere 'magical service' and is 'at the flick of the switch, cheaply available magic', so that it pleases the collective demands… Instead of being thought-provoking, music serves in many ways as a 'sedative.'[4]

Throughout this portfolio, I have aimed to echo this ambivalent relationship with magic and broken magic (or, in other words, the relationship between that which elevates our individuality and what fosters our critical thinking) by virtue of polarising, in the context of one piece, different materials, characters and compositional techniques. These polarisations include, among others, an intuitive/speculative approach towards composition, teleological/aphoristic forming of sections, fragility/stability of the sounds employed and stasis/dynamism in relationship with the musical pacing. These polarities gradually acquired functions as either generators or breakers of magic: it was a process of discovery rather than an *a priori* point of departure.

At the beginning, oppositions were used to restrict the musical material: by delimiting boundaries, I was able to explore what those limits contained. Later, I also realised that one of these endpoints could bear 'magic', while the other extreme breaks it. For instance, in *Deshielo / Laissez vibrer*, I assigned 'magical qualities' to the end

---

[1] The emphasis is mine. '*Man darf ihn [Schönheit] nicht verdinglichen. Schönheit in der Kunst hat gewiß etwas mit Magie zu tun. Durch den kreativen Willen beherrschte Magie: Das ist Kunst.*' Lachenmann, H. (1991) 'Herausforderung an das Hören. Gespräch mit Reinhold Urmetzer'. *Musik als existentielle Erfahrung*. 2nd ed. J. Häusler ed. Wiesbaden: Breitkpf & Härtel, p.353. The translation is mine.

[2] Mosch, U. (2009) 'Kunst als vom Geist beherrschte Magie. Zu einem Aspekt von Helmut Lachenmanns Musikbegriff'. In: Tadday, U. ed. *Musik-Konzepte Neue Folge. Heft 146. Helmut Lachenmann*. Munich: Edition Text + Kritik in Richard Boorberg Verlag, p.76.

[3] *'das kollektiv uns Bannende und insoweit Verbindende, das unsere Individualität Aufhebende, auch das erkennende, gar das kritische Denkvermögen außer Kraft Setzende'*. Lachenmann in Mosch, U. (2009) op. cit., p.77. The translation is mine.

[4] '*Die Unterhaltungsindustrie, und nicht nur sie, bedient ungebrochener Magie bei jeder Gelegenheit. Musik ist hier häufig zur bloßen "magischen Dienstleitung", ist "per Knopfdruck billig verfügbare Magie" geworden, um kollektive Bedürfnisse zu befriedigen… Anstatt eine Provokation des Denkens zu sein, dienst Musik vielfach nur als "Sedativum".*'What appears between " " belongs to Lachenmann in Mosch, U. op.cit., p.82. The translations is mine.

of the piece, which consists of a series of aphorisms. At the same time, the main polarity in this piece is the one contained in the axis teleological/aphoristic. The beginning, which was thought as teleological, rejects magic so that it may happen more emphatically at the end of the piece. Hence, each extreme of the polarity defined when magic was meant to occur, in addition to delineating the overall framework.

The polarities that appear throughout the final pieces of this portfolio absorb and re-signify the magic and its corresponding break. Thus, magic adopts different names and facets, which are always presented as part of a binary opposition. Its function however remains constant: to seek a revelation and to react critically.

Including the notion of magic when structuring the music in terms of polarities was a further source to find and organise material that I could assign value to. As such, and in addition to finding meaningful ways to form the music, each piece performs its own journey and states its own problems and, by aspiring to address these problems, it causes new ones, as 'hearing is defenceless without thinking'[5], 'hearing is also defenceless without feeling'[6] and 'thinking, though – says Ernst Bloch – means transcending'[7].

---

[5] '*Hören ist wehrlos ohne Denken.*' Lachenmann, H (1979) 'Vier Grundbestimmungen des Musikhörens'. In: Häusler, J. ed. *Musik als existentielle Erfahrung*. 2nd ed. Wiesbaden: Breitkpf & Härtel, p.62. The translation is mine.

[6] '*Hören ist wehrlos auch ohne Fühlen.*' op. cit., p.54. The translation is mine.

[7] '*Denken aber – sagt Ernst Bloch – heißt Überschreiten.*' op. cit., p.62. The translation is mine.

2. *Relieves*

(for oboe, clarinet, bassoon, horn and piano - 2010)

The main premise behind *Relieves* is to articulate a process in which changes primarily occur in different musical layers at different times, and to a large extent are concerned with gradual transformation of sound. Transitions from one state to another are a central preoccupation of the piece in terms both of 'what changes or remains similar' and 'at what point'. This work aims at addressing the particular acoustic characteristics of the instruments in the ensemble, particularly in terms of differences in their resonant qualities. Whereas in the course of sound production wind instruments are capable of a variety of dynamic modifications (and consequently of the timbre), for the piano the peak of intensity always takes place at the beginning of the attack. These contrasting characteristics motivated my concern with processes involving gradual transformations of sounds.

2.1 Resonance

The beginning of the piece displays what could be referred to as a 'resonant' quality. According to C. Roads (1996)

> an excitation is an action that causes vibration… [while] resonance is the response of a body of that instrument to the excitation vibration.[8]

At the opening of *Relieves* such quality is brought to the fore by the use of a solo piano in a limited register (central and high; F3-D♭6) with extensive use of the sustain-pedal and repeated notes. In contrast, the ending of the piece is comparatively dry, or less resonant, by virtue of the series of short *pp/ppp* tutti attacks. Mediating between these two poles an extended process takes place, in which the 'resonant quality' is manipulated, restated and eventually stripped away.

The manipulation of resonance that takes place between bar 17 and 127 could be described as a 'composed resonance', in which the wind instruments largely extend some of the piano sounds. The fact that the piano, when played in the conventional manner (as it is the case in this piece), is incapable of producing sustained sounds with constant dynamic level led me to metaphorically conceive the resonance in relationship to the 'originating' sound, as analogous to the visual phenomenon of shadow and object. To compose the resonance permits to focus attention on the shadow of the object, rather than the object itself. In other words, it is, the residual feature of the sound that is being placed on the foreground.

---

[8] Roads, C. (1996) *The Computer Music Tutorial*. Cambridge: The MIT Press, p.268.

The aforementioned compositionally extended prolonged resonance allowed for a gradual transformation of the material into a melodic line according to the following process:

Piano	*Winds*
resonance →	single note without vibrato → single note with vibrato → *bisbigliando* → trill → *tremolo* → melody

Of course, this is a schematic abstraction, which pertains to my pre-compositional process. In the music this apparent causal relationship is hidden, broken and eventually corrupted.

The piano material of bars 1-17 is restated and presented as a variant at bars 60-69 and 112-127. This reminiscence of the beginning of the work serves to unify the whole, by incorporating the piano and its natural resonances into the 'composed out' resonances of the winds.

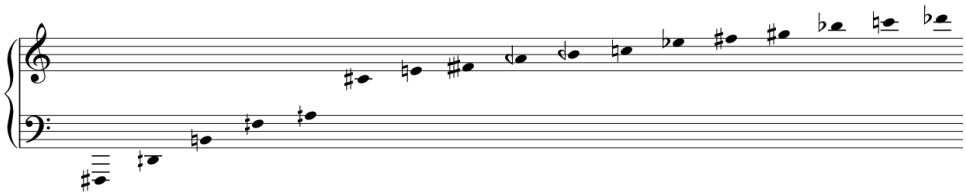
The short, simultaneous attacks at the end (bb.128-137) correspond to the final stage of this process. The opposition to the resonant beginning is evident both in the score and at the perceptual level, and is enhanced by two further features: the lack of any melodic contour and the unpredictability of the attacks: whereas the solo piano melodies of the beginning display distinct directionality – supported by rhythm, dynamics and register – the ending consists of a series of thirteen single articulations of the same chord. What stands out in this series of articulations is the arbitrariness of their quantity, of the time that separates each articulation, and of their duration. The end of *Relieves* relinquishes any sense of orientation: these thirteen articulations are stationary. The lack of both a sense of direction and a point of arrival implies that they could have been more or less in number, more or less distanced from each other, or its duration could have been longer or shorter. With the stationary ending of this work, I began to consider the need of fluidity in music. From this point on, non-directionality will gradually acquire relevance throughout the remaining pieces in this portfolio.

2.2 Chord – Harmonic content

In *Relieves* a single chord (Fig. 2.1) serves as the main source of harmonic content for the entire piece. This further reflects the determining premise of this piece that in order to facilitate and bring attention to a gradual process of change at one level, other elements should remain largely fixed or minimally altered. Harmony, through the use of this single chord, provides the main source of stability. Nevertheless, and due to its extended size (17 pitch levels), it was possible for discreet subsets of that chord to articulate each different section of the piece distinctly, thus resulting in certain degree of variation within the overall uniformity.

This chord was generated by Open Music, by means of a patch I developed that converts the values thrown by the electroacoustic technique of FM-synthesis into pitches. This technique, which was first used by spectral composers such as T. Murail in Gondwana,[9] offers an alternative to harmonic spectra: whereas in the latter the closer intervals are found only at the higher end of the chord, FM-synthesis chords can provide several intervallic alternatives according to values provided.[10] The main advantage of working with such a patch in Open Music is the array of possibilities it throws once the patch is fully working.

Fig. 2.1– Harmonic content of *Relieves.*



My approach was to freely interpret the pitch content of this chord in terms of both tempered and non-tempered sounds. At some stages of the piece, and in assigning pitch material to the piano, some of these non-tempered sounds were 'adjusted' to a nearby equal tempered note. My intention in adapting the FM-synthesis technique to a purely instrumental context, was not to create FM-like sound complexes. Instead I wished to simply generate relatively fixed material to provide a rigid order that at some point in the course of the piece is to be ultimately betrayed, as can be observed in bar 43-45.

[9] For further information see Rose, F (1996) 'Introduction to the Pitch Organization of French Spectral Music'. In: *Perspectives of New music*, Vol. 34, [2], pp. 6-39.

[10] For a detailed understanding of how the technique of FM-synthesis works, see Roads, C. (1996) *The Computer Music Tutorial*. Cambridge: The MIT Press, pp. 224-251.

3. *Diáfano*

(for solo bass clarinet – 2010)

Diáfano was composed for Spanish clarinetist Víctor de la Rosa Lorente and it explores not only the challenge of writing for a highly virtuosistic performer, but also the incorporation of borrowed material, an Argentine traditional folk tune. The issue of to what degree is the music conditioned both by the emotional meaning of that particular folk tune and by composing for a predetermined instrumentalist remained constant throughout the piece. Although largely pitch-based, the majority of the extended techniques that appear throughout *Diáfano* follow a tradition began by Lachenmann's seminal work for clarinet *Dal Niente (Intérieur III)* (1970). This can be observed in the passages in which slap-tongues, kiss sounds, air sounds, multiphonic sounds and subtones are articulated with traditional melodic contours.

3.1 Composing for a pre-determined performer

This project involved not merely the creation of a piece for the bass clarinet, but also extensive collaborative work with an instrumentalist, and as such implies a series of concessions at the compositional level, as I was conditioned at an early stage to the subjectivity of the performer. In turn, those concessions derived in certain restrictions.

Lachenmann, in several of his pieces, (such as *Intérieur I* (1965/66), *Pression* (1969/70) and *Dal niente* (1970)) explicitly indicates that a particular work was written for a specific player. Distinguishing a piece for an instrument from a piece for an instrumentalist implies the composer's awareness of the technical challenges that a work would afford to an individual. This awareness leads to considerations of the effort some passages of the work or the piece as a whole will require and as such functions as a compositional parameter. In *Diáfano* the notion of effort works as a musical parameter based upon the polarity effortless/effortful.

A further insight that resulted from working closely with a performer is the consideration of the bass clarinet in two opposing ways: as an extension of the performer's voice and as an obstacle for him to express himself. As the former, the instrument allows a degree of lyricism (Fig. 3.1); as the latter it functions as a 'gag' that obstructs musical fluency – the mouthpiece in particular. This can be observed in Fig. 3.2 in the interruptions in a single bar by means of air inhalations, key-clicks, air exhalations, kiss-effects and singing inside the tube, all of which cause the melodic line to fragment.

Fig. 3.1 – bar 10.

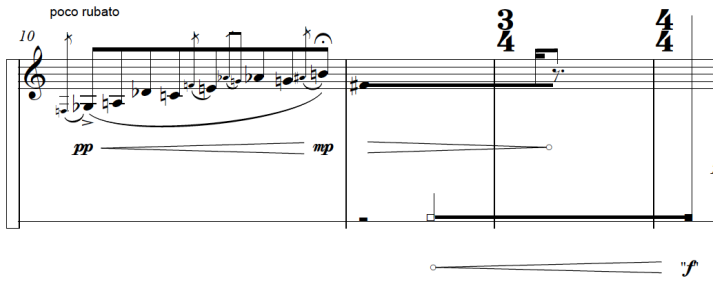
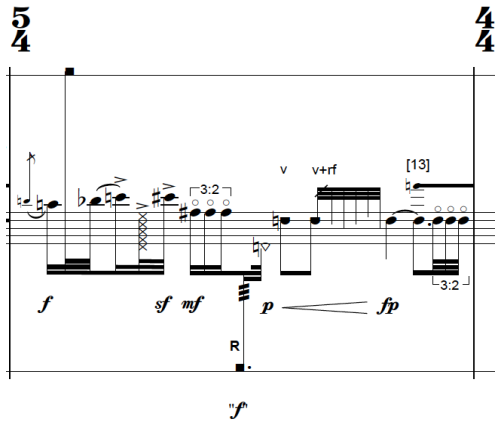


Fig. 3.2 – bar 44.



The approach to the bass clarinet as an extension of the performer's voice caused me to think of different ways in which the human voice can speak. Hence, murmuring, shouting, whispering, singing, crying, alongside 'normal' speaking, are to be found in various passages throughout the piece. Conversely, at other moments the instrument is an obstacle in the performer's mouth that seems to make him unable to speak. When the instrument is considered as a physical impediment to speech, it can provoke two kinds of reaction: he can either fight against the obstacle or refuse to do so, both of which reactions are present at different stages of the work (Fig. 3.2 exemplifies the former, and the breath sounds in particular at the end the latter). This opposition between the clarinet as either extension or obstacle enriches the matrix effortless/effortful and was key to the compositional process in particular with regard to the relationship between tension and rest, both within the musical material itself, and in terms of the relationship between the performer and his instrument.

Finally, close work with the performer was required to understand his personal approach both to the bass clarinet and to its repertoire. This allowed my musical ideas to derive from the performer himself, rather than from abstract concepts. Such an approach opened a new perspective to me, as I learnt about the instrument from the performer's angle, and together with him was able to test, compare and juxtapose sonorities that I wanted to explore. The most relevant were:

- gradualness in the establishment and disappearance of a multiphonic sound;
- resonance response of the instrument whilst singing inside the tube;
- breath control: inhalation/exhalation; and
- timbral contrast when playing in different registers with different dynamics consecutively.

3.2 Incorporating foreign material

'Reference to borrowed material' and 'tradition' were also topical aspects of this project. As Mahnkopf (2012)[11] argues, unless one subscribes to Postmodern aesthetic stances, the inclusion of foreign material into one's work is problematic, as quotation is one of Postmodernism's most distinguished features. In *Diáfano*, the borrowed material is the zamba[12] *Balderrama*, composed by Daniel 'Cuchi' Leguizamón setting words by Manuel José Castilla. The way in which this folk tune is included in the piece is strictly through its melodic content, in particular the beginning of its verses as well as the beginning of its chorus. Fig. 3.3 below shows the beginning of the vocal part that I have transcribed from a version of Argentine singer Mercedes Sosa (2011). If compared visually and aurally with bars 27-28 from *Diáfano* displayed in Fig. 3.4, the source of the zamba (framed) should be clear.

Fig. 3.3 – *Balderrama*, the beginning of the vocal part; the transcription is mine.

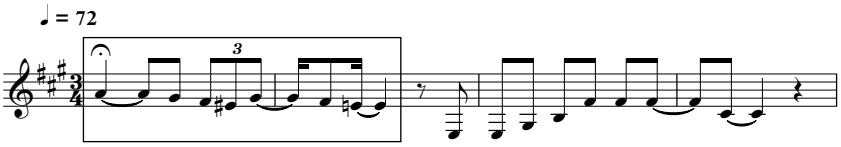
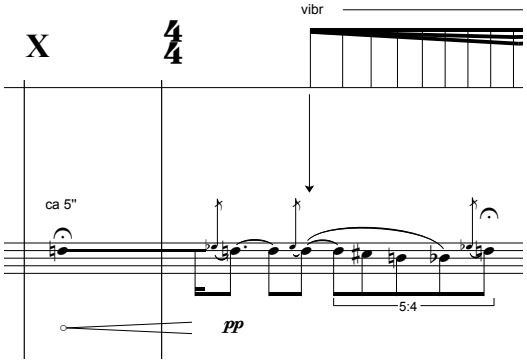
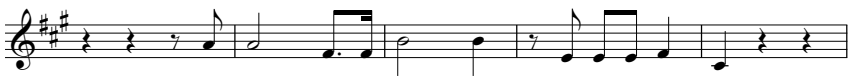


Fig. 3.4 – *Diáfano*, b.27-28.



A more hidden incorporation of the folk tune into the bass clarinet piece can be seen if Fig. 3.5 and Fig. 3.6 and Fig. 3.7 are compared: all loud dynamics (framed) configure a similar melodic contour to the beginning of the chorus.

Fig. 3.5 – *Balderrama*, the beginning of the chorus; the transcription is mine.



[11] Mahnkopf, C.S. (2012) 'The inclusion of the Non-Own'. In: Mahnkopf, C.S., Cox, F. and Schurig, W. (eds.) *Musical Material Today*. Hofheim: Wolke, p.117.

[12] A zamba is a slow traditional dance from Argentina in 3/4 influenced by various rhythms from Latin America, Africa and Europe.

Fig. 3.6 – *Diáfano*, b.75.

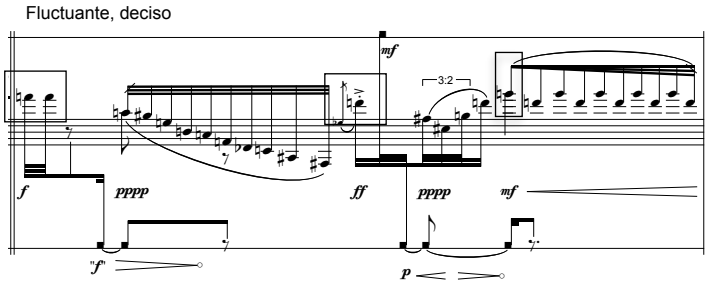
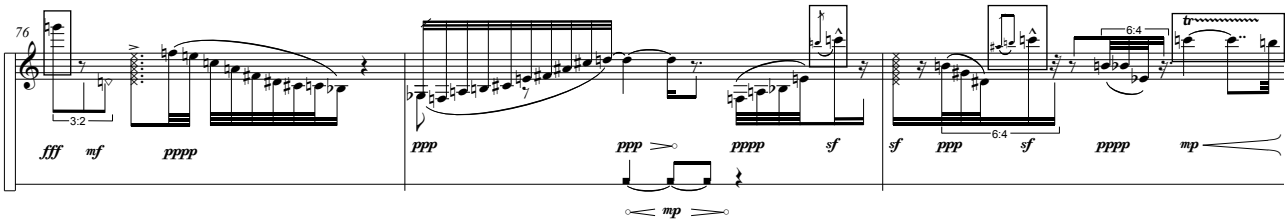


Fig. 3.7 – *Diáfano*, b.76-78.



This material was not just the 'accident' by which the musical ideas of the piece were triggered; its use sparked fundamental questions in relationship to my own identity as a composer: what, if anything, belongs to me? What are the consequences of borrowing material derived from popular culture? Am I being a tourist in my own culture?

Through the incorporation of *Balderrama* into my music, I strived to establish at the compositional level an intimate connection between this zamba and myself. This relationship is not exclusively or strictly musical, but about its impact on me, and how I deal with a tradition to which I choose to belong, and which at the same time is distant (both geographically and historically) from other traditions whose auditory results sound closer to the style of my music.

In turn, I believe that this piece acquires autonomy at the *esthesic*[13] level from the zamba itself: *Diáfano* exceeds its reference, as the latter is not the legitimiser of the former. No intellectual 'winking' at an imaginary audience takes place; on the contrary, the source of reference is neither mentioned nor implied, not in text (title, programme notes, score) nor in music (direct references are deliberately hidden). There is no intention for the borrowed material to be understood, nor recognised.

[13] *Poietic* and *esthesic* are borrowed from Nattiez when he understands the former as '*describing the link among the composer's intention, his creative procedures, his mental schemas, and the result of this collection of strategies; that is, the components that go into the work's material embodiment*' and *esthesic* as '*the description of perceptive behaviours within a given population of listeners; that is, how this or that aspect of sonorous reality is captured by their perceptive strategies.*' Nattiez, J. J. (1987) *Music and Discourse: Toward a Semiology of Music*. Translated by C. Abbate (1990). Princeton: Princeton University Press, p.92.

4. *Contornos. Transparencias. Gradaciones.*

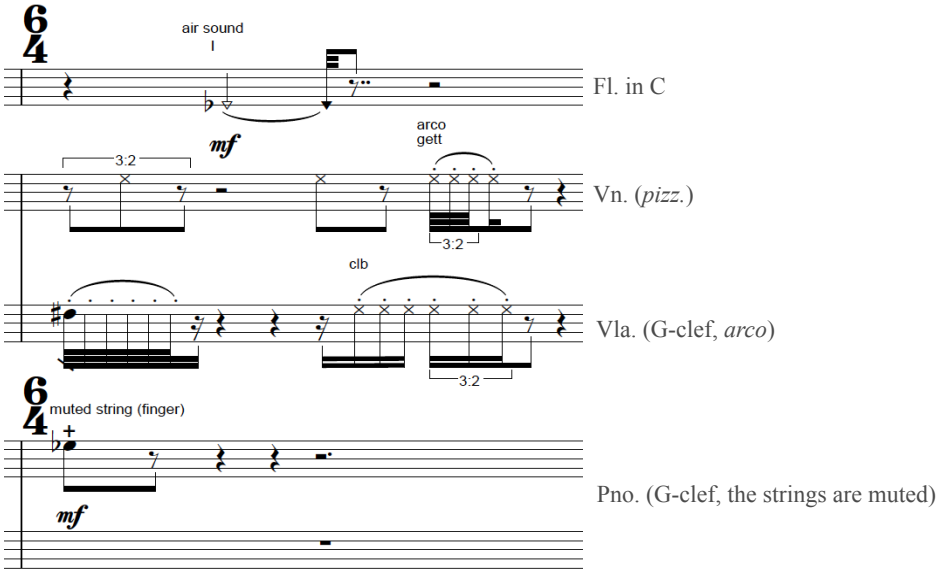
(for flute, piano, violin and viola – 2010)

Contornos. Transparencias. Gradaciones. resembles *Relieves* inasmuch as it explores a similar way to end a piece through a series of tutti articulations, also predominantly in the *piano*-domain. At the same time it anticipates some concerns related to the concept of 'development' that will be considered in later works in this portfolio. Moreover *Contornos...* initiates a process of gradual distancing from a mostly pitch-based compositional approach, allowing other sound-categories such as timbre and density to acquire a similar importance.

4.1 Sound-constructions

In *Contornos...* I began to develop the concept of sound-construction that is related to Pierre Schaeffer's notion of sound object (*objet sonore*[14]). A sound-construction is a composed unity of sound that can be formed by single articulations: a *Gestalt* of sound. It differs from the Schaefferian term as the focus is being placed mostly on the *poietic* aspect, how the sound-construction might be perceived is not being taken into consideration. In addition, the notion of sound-construction is applied to instrumental music, which means that an *acousmatic* experience (crucial to the definition of the sound object) does not take place; no veil separates performer from a potential audience.

Fig. 4.1 – Sound-construction (b.4).

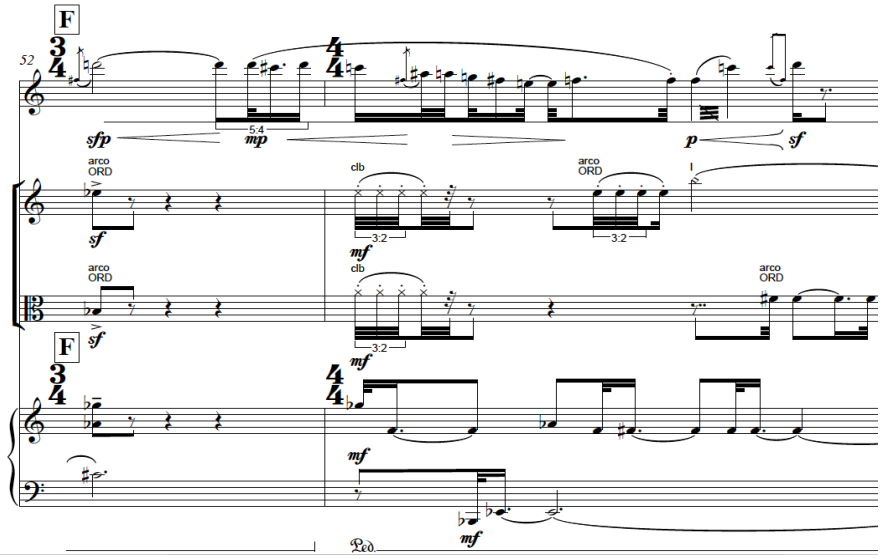


[14] '*The sonorous object is never revealed clearly except in the acousmatic experience… [I]f someone plays us a tape which records a sound whose origin we are unable to identify, what are we hearing? Precisely what we are calling a sonorous object, independent of any causal reference, which is designated by the terms sonorous body, sonorous source or instrument. [The sound object is] contained entirely in our perceptive consciousness*', Schaeffer, P. (2008) 'Acousmatics'. Trans. Anon. In: Cox, C. and Warner, D. (eds.). *Audio culture: readings in modern music.* London: Continuum, p.79.

In the excerpt shown in Fig. 4.1, the sound-construction is formed by a series of single articulations of the instruments. It can be described in various ways: in terms of its tonal trajectory, its inner speed or its tactile (textural) qualities. The individual material contained within the sound-construction can serve as a source for other sound-constructions or the sound-construction itself can be varied or developed.

Thinking in terms of such categorisation has allowed me both to renounce the privileged position that pitch has historically had over other musical parameters and to structure the sounds according to my subjective sensitivity. The incorporation of sound-constructions into the palette of musical possibilities does not *a priori* preclude the use of melodies. In fact, melodic contours appear in the piece, as can be seen on the flute in Fig. 4.2: sound-constructions have been included as part of the music in order to expand the expressive possibilities of the instruments. Tonal and non-tonal material coexist here and such coexistence takes place both simultaneously (as part of different musical layers) and juxtapositionally (for example, a tonal section follows a non-tonal one).

Fig. 4.2 – Melodic contour (bb.52-53).



4.2 Stationary music

In acoustic theory, 'stationary waves' appear 'when in an elastic medium two waves travel with the same frequency and same amplitude but in opposite directions.'[15] They are named stationary waves 'because the perturbations that constitute them remain stationary, differing thus from those types of waves which are progressive.'[16] Something similar can be observed when travelling by motorboat on a densely travelled river, where the waves created by the

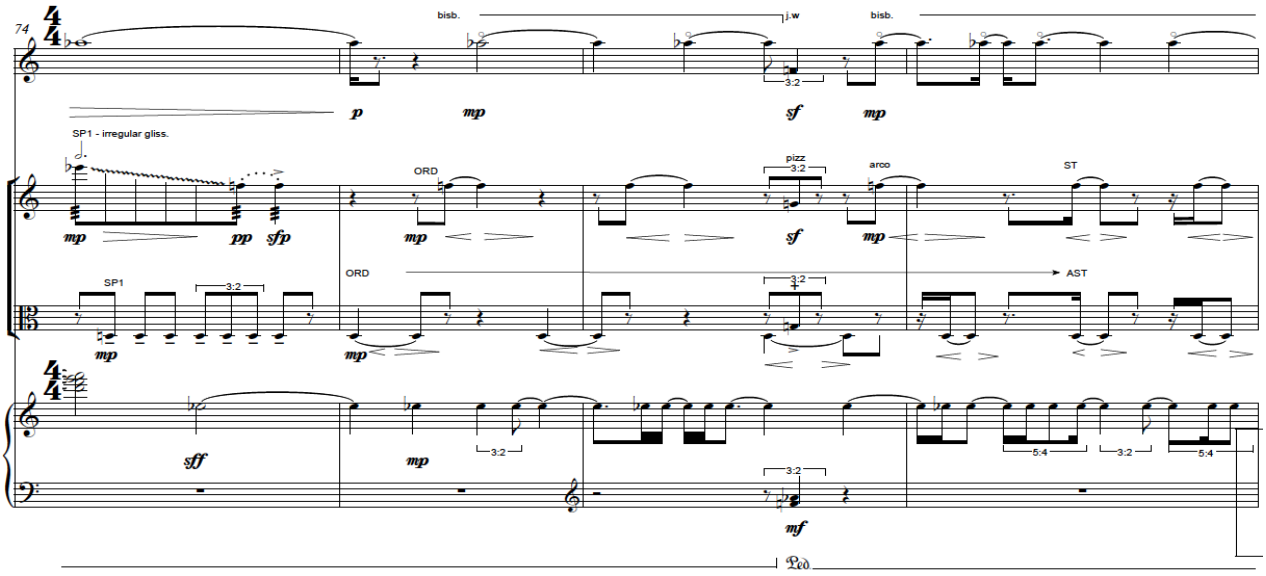
[15] '*Cuando en un medio elástico se propagan dos ondas de igual frecuencia y amplitud pero en sentido contrario, se producen ciertas ondas llamadas ondas estacionarias*' de Olazábal, T. (1954) *Acústica musical y organología*. Buenos Aires: Ricordi Americana, p.32. The translation is mine.

[16] '*porque las perturbaciones que las constituyen permanecen inmóviles, difiriendo en esto con los demás tipos de onda que son progresivas*'. Op. cit., p.32. The translation is mine.

vessels bounce both against other waves and against the walled shores. This image of waves travelling nowhere and being cancelled by other waves served as an arbitrary motivating device for the composition of some sections of *Contornos...* The question I confronted was how to translate such an image into sound. I decided upon the establishment of a continuum:

- with a determined harmony;
- where each voice of the ensemble would reside in a limited register;
- with rhythmic regularity that would eventually be disrupted.

Fig. 4.3 – Continuum, beginning (bb.74-77).



For instance Fig. 4.3 shows how such a continuum is composed: a fixed chord (with inner timbral micro-variations such as the *bisbigliandi* in the flute and bowing in different string parts), with a regularity of chronologic density and a disruptive element which takes place in the third beat of bar 76 (a simultaneous attack by the four instruments).

An important aspect of this type of continuum is its duration. In his article *Klangtypen der Neuen Musik*[17] (Sound-types in New Music), Lachenmann (1966/93) discusses the 'self-time' (*Eigenzeit*) of the five sound-types which are:

1. sound-cadence (*Kadenzklang*): where sound develops its characteristics from a building up and a fading out;
2. sound-timbre (*Farbklang*): a stationary sound whose main feature is given by its spectral quality;
3. sound-fluctuation (*Fluktuationsklang*): a sound-timbre with a periodically repeated inner movement;
4. sound-texture (*Texturklang*): where the sounds conform a complex net in which the individual acoustic properties are not discernible, forming thus a mass-like sound; and

[17] Lachenmann, H. (1966/1993) 'Klangtypen der Neuen Musik'. In: Häusler, J. (ed.) *Musik als existentielle Erfahrung*. Wiesbaden: Breitkopf & Härtel, pp.1-20.

5. sound-structure (*Strukturklang*): where sound and form are merged into one thing and its individual components are not identical to the whole.

He claims that in the fifth sound-type (the sound-structure) its self-time 'is identical with its effective duration. It cannot be arbitrarily extended like a timbre or a texture'.[18] Conversely, in the other four sound-types, 'their self-time is independent from the time in which they actually take place'[19]: their duration is arbitrary and corresponds to the context in which the music unfolds. This is the case for the continuum described above. Its duration functions as a contrast to those sections that are not formed by a continuum; which in turn have a clear directionality: their rhythmic and melodic elements, through dynamics and register, create and resolve tension. The duration of the continuum, in its stationary condition that does not create nor resolve tension, is arbitrary.

[18] '*Der Strukturklang… hat eine Eigenzeit, die mit seiner effektiven Dauer identisch ist*'. Op. cit., p.17. The translation is mine

[19] '*deren Eigenzeit unabhängig ist von der Zeit, die sie tatsächlich dauern*'. Op. cit., p.17. The translation is mine

5. *Deshielo / Laissez vibrer*

(for ensemble – 2011/2012)

Deshielo / Laissez vibrer marks a turning point in this portfolio inasmuch as it explores an alternative to teleological forms. Here 'teleological forms' are understood as overarching scaffoldings that serve to articulate the music and its inner relationship between tension and rest; all sections of a piece are in constant interdependence for the sake of a goal-directed design that shapes the music. In this sense this piece functions as a nexus between teleological and what I labelled as 'aphoristic'[20] forms. Both ways of structuring music are present at different places within the piece: the first part is teleological, the second one comprises a transition and the third part is formed by a series of aphorisms.

Further to the opposition between teleological and aphoristic forms, I have included other oppositions which can be observed in the use of tonal material and sound material[21], the phonemes employed at the beginning and words whispered at the end by the instrumentalists, resonant sonorities and dry sonorities, and dynamism/ vitality and stasis/quietness. As a result, polarising elements govern the articulation of material within subsections and by working within such systems of axes, the expressive resources of each polarisation were clearly delimited.

5.1 Depth and context

Two concepts acquired a specific relevance and are key to understanding the work from the *poietic* dimension: 'depth' and 'context'. Depth operates as a common thread throughout this piece, understood not only as the distance between the interspaces that separate the various layers, but also as emotional depth (or profundity), providing a space for introspection. Whereas the former is the result of the combination of elements and parameters, the latter is the reason for all the material to function: time appears to be suspended and the sounds surround the listener, thus placing him or her at the centre of the musical experience. The intention of working with both types of depth was strictly functional: depth as distance is subordinated to depth as emotion. An instance of depth as emotion can be most prominently observed in bars 155-158. Here a variety of sounds whose source cannot be clearly identified, due to both the techniques being used and the quiet dynamics that blend the musical sounds with the room's own noise, determine a space that demands a focused attention from the listener.

A central concern in *Deshielo / Laissez vibrer* is this concept of depth as emotion. By beginning the piece with strongly characterised features (namely a high level of activity, in which hierarchies are identifiable, with

---

[20] For a definition of musical aphorism see the next part of this section.

[21] Tonal material refers to those sounds that have a recognisable pitch. On the contrary, sound material are those sounds in which there is no clear identifiable central pitch.

defined punctuations within the subsections, and gearing the music towards the resolution of tension), the scene is set for subsequent strong contrast of character to bring to the fore features of the new material. For instance, if this change includes a new section that unfolds in a significantly quieter, more static and more introspective fashion, the stasis, quietness and introspectiveness become emphasised by virtue of the context in which they appear: the former vitality accentuates these new qualities. In other words, depth as emotion acquires a determined profundity not only because of its intrinsic qualities but also because of the context provided by depth as distance.

5.2 Form – teleological and aphoristic constructions

As explained above, the overall structure of the piece consists of three sections, which reflect a polarity expressed between the teleological and the aphoristic, with a transition that mediates between the two poles. In a metaphorical sense, the organisation of this piece can be described as an 'original' (first part, bb.1-88) placed in front of a (broken) 'mirror' (second part, bb.89-112) whose distorted 'reflection' (third part, bb.113-171) becomes essential to understanding what that original stands for: the objective of such reflection is to strip decorative features out of the original content.

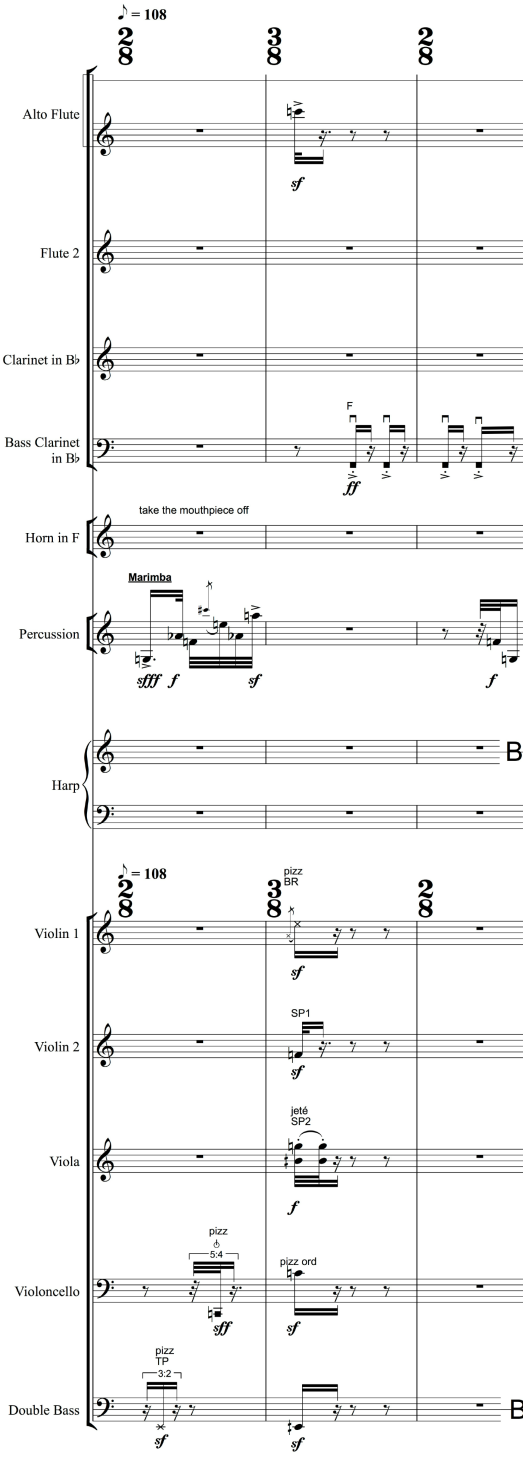
The first part appears as teleological due to the overall behaviour of its material: for although fragmented in subsections, the inner energy comprised within each of these subsections contributes to create and subsequently release tension towards their respective ends. Moreover, the ultimate goal of this part is to reach the A5 of the clarinet in b.89 that will start the transition. This all results in highly energetic music in which layers are in constant interplay and motion: those elements that were placed at one point in the foreground will be located afterwards at the middle-ground or background level. This dynamic relationship between layers is what constitutes what I refer to as 'depth as distance': a constellation of interactions in which nearness or remoteness are determined by timbre, pitch, rhythm and directionality. Most of the elements that constitute these interactions within the layers can be identified in the first three bars of the piece (Fig. 5.1), which form a closed sound-construction:

- tonal material, played by the marimba, whose register is fixed;
- a simultaneous attack that defines a chord, played by the strings and the alto flute;
- short percussive sounds of indeterminate pitch that create a texture that is not related to any other layer, played by the double bass and the cello; and
- isorhythmic articulation of the bass clarinet (non-tonic).

[22] The reason why this fifth layer has not been included as fifth bullet point is because the other four points are constrained to a closed sound-construction.

Moreover, there is a fifth layer which appears immediately after this, in the fourth bar[22]: the sustained note (later on, a sustained sound), which usually functions as resonance. It appears for the first time in the clarinet as resonance of the sharp attack of the second flute.

Fig. 5.1. – First threefold bars. The two notes from the marimba in the third bar can be disregarded.



The transitional section of *Deshielo / Laissez vibrer* (bb.89-112) bridges the teleological and the aphoristic sections and is defined by a polarisation between the clarinet and the rest of the ensemble: the clarinet's A5, which was the point of arrival of the previous section, now serves as the recitation tone, a tonal plateau that will delimit this instrument's layer. In turn, the rest of the ensemble continues unfolding textures similar to those in the first part, only in a significantly more austere fashion, so that the clarinet line always stays in the foreground. In particular, the other four wind instruments are less active in order to avoid any timbral interference, thus assuming mostly roles of resonance and bass. Eventually, the final five bars of this transition break away from any activity in the whole ensemble, with the exception of the clarinet that performs a rallentando leading to the third part.

Similar to the sound-construction described when discussing *Contornos. Transparencias. Gradaciones*, here the 'musical aphorism' is a unit of time that intends to deploy an independent idea and, although it includes the sound-construction as a constituent element, it is not conceived as a long unit of time. The concept of musical aphorism is related to Stockhausen's idea of moment-forming according to Kramer's definition (1978)

> Moments are defined as self-contained entities, capable of standing on their own yet in some sense belonging to the context of the composition.[23]

In this sense, aphorisms are self-contained and their features belong to a restricted sound-palette. However, they differ from Stockhausen's concept, where he affirms that a moment takes place '[w]hen certain characteristics remain constant for a while'[24], assuming thus that the coherence of a moment is given by the elements (chords, melody, rhythm or timbres) contained within them, instead of by the intention of the composer. In the context of *Deshielo / Laissez vibrer*, the aphorism is defined by the arbitrariness of the composer who aspires to circumscribe a number of sounds to a determined situation; there is no de facto necessity for the material to remain constant within that situation.

The third part of *Deshielo / Laissez vibrer* (bb.113-171) articulates ten differently constructed aphorisms that can be described in terms of their constituent elements. They have been arranged in a manner that can be interpreted as teleological, since there is a gradual process of stripping out from the music any recognisable pitch and articulating an overall diminuendo. Yet their most salient features lie in their inner construction: they function autonomously regardless of their causal deployment. What I have aspired to create was a series of compositions within a composition, balancing singularity with contextual position.

As the music is gradually being stripped out of tonal and decorative layers, which in turn coincides with the music taking more time to unfold, a new type of space emerges which is not the result of parametric interactions, but

---

[23] Kramer, J.D. (1978) 'Moment Form in Twentieth Century Music'. *Musical Quarterly*. LXIV (2), 177-194 [online]. Available at Oxford Journals. http://mq.oxfordjournals.org/ [Accessed 20 November 2013].

[24] Maconie, R. comp. (1989) 'Moment-Forming and Momente. From the lecture MOMENT-FORMING AND INTEGRATION, filmed by Allied Artists, London 1971'. *Stockhausen on Music*. London: Marion Boyars, p. 63.

a construction in itself: sound is now treated as the delimitation of a space, where the subjectivity of an imaginary audience is placed at the centre of the experience. In this space the sounds' function is to provide an environment for reflection – a place for introspection, and the silences that separate most of the aphorisms were thought to allow those sounds to resonate for that imaginary audience; it is in this sense that the space is designated as 'emotional'.

Unlike the previous sections, the music of this part is not grounded on the directionality of its elements, but in the composition of aphorisms that appear as if they were suspended, neither intending to create nor release any tension. Two aspects determine this quality:

1. Working with timbre as the intersection of parameters; as Lachenmann (1966/93) states: 'timbre as sum and result of different pitches and intensities within artificial or natural partials'[25]. One could add to this that the order in which these partials appear and disappear imposes an inner pacing within the sound. Hence rhythm can be regarded (together with pitch and intensity) as a third element of this intersection.
2. Due to the nature of both the instruments (how they project the sound) and the timbres that I want to obtain, some sounds determine both the pacing of the music and partly the duration of the aphorisms. For example, this can be observed particularly with those instruments that have a long decay time, such as the tam-tam, the Tibetan bowls, the cymbal placed on top of the *timpano*, as well as *balzando* actions on the strings and scraping lengthwise on the lowest string of the harp.

***

In *Deshielo / Laissez vibrer* I only just began to use the formal notion of the aphorism, but crucially this meant beginning to search for ways of constructing music that avoided teleological categories. The concepts of context and depth were key as they allowed a re-signification of elements in relationship to the former and a conceptualisation of an underlying thread in terms of the latter. In future projects within this portfolio, aphorisms will be employed both to establish a further autonomy at the macro-level, as well as to focus increasingly on the micro-variations of sounds.

---

[25] '*Klangfarbe als Summe und Resultat verschiedenen hoher und verschiedenen lauter natürlicher oder künstlicher Teiltöne*'. Lachenmann, H. (1966/1993) 'Klangtypen der Neuen Musik'. In: Häusler, J. (ed.) *Musik als existentielle Erfahrung*. Wiesbaden: Breitkopf & Härtel, p.1. The translation is mine.

6. *Silber / Strom*

(for two violins, viola and cello – 2013)

My interest in simultaneous attacks in music stems from the fact that, independently of the level of effort or instrumental skill played by performers, full synchronisation is an unattainable aim: both perceptual and computer-driven analyses reveal that there are always slight deviations when a group of instrumentalists have to articulate a sound at the same time. A tendency towards accuracy, rather than perfect precision, is a factor that I believe provides a great degree of liveliness to music. Over the past decades, several composers have dealt either explicitly or by implication with this issue of simultaneous attacks; this can be observed in works like *Rituel in memoriam Bruno Maderna* (P. Boulez – 1974), *Lied* and *Lumen* (F. Donatoni – 1972 and 1975 respectively) *Routine Investigations* (to name only one from M. Feldman – 1976), M. Spahlinger's *farben der frühe* (for seven pianos, in particular the fourth movement – 1997-2005) and various movements of B. Ferneyhough's *Exordium* (2008), as well as an important section[26] of H. Lachenmann's second string quartet *Reigen seliger Geister* (1989). To a large extent, *Silber / Strom* constitutes my attempt to write music that is concerned with 'simultaneity' in contrast to music in which differed-time attacks prevail: in this work I have explored the expressive potential of 'short synchronised articulations'.

6.1 Construction: aphorisms and articulations

Sections exhibiting a profusion of 'simultaneous attacks' or 'articulations' take place at different points of the piece: they appear between bars 40-45, 57-65, and 78-88.[27] Moreover, in *Silber / Strom* I continued to explore aphoristic forms, the entire piece containing 24 such aphorisms organised according to their type of material, which consists variously of:

- sound-constructions;
- tonal elements;
- spoken voice – with no intervention of the string instruments; and
- tingshas or finger cymbals - also with no intervention of the string instruments.

Accordingly, five different types of events are deployed at different places in the piece: on the one hand these four contrasting types of aphorisms (see Chart 6.1 for details) and on the other the simultaneous attacks by the four instrumentalists (see Chart 6.2 and Chart 6.3).

---

[26] The section comprised between bb. 296-355.

[27] Although this third section does not consist in simultaneous attacks by the four instruments in itself, it is deeply connected to synchronised attacks, as it will be explained in the following paragraphs.

Chart 6.1 – Type of aphorism and location.

	Sound-construction	**Tonal**	**Spoken voice**	**Tingshas**
1	bb.1-3			
2	bb.5-6			
3	bb.7-11			
4	bb.12-19			
5	bb.21-22			
6	bb.23-29			
7	bb.29-35			
8	bb.36-39			
9			bb.46-48	
10		bb.49-51		
11		bb.54-56		
12	bb.67-68			
13		bb.69-73		
14			bb.74-77	
15		bb.90-99		
16		bb.100-102		
17		bb.104-106		
18		bb.108-111		
19	bb.112-120			
20	bb.121-126			
21	bb.127-134			
22				bb.135-151
23				bb.153-155
24				bb.157-159
Total	**12**	**7**	**2**	**3**

Chart 6.2 – Material contained in the single attacks I-VII.

	I b.40	**II** b.41	**III** b.42	**IV** b.43	**V** b.44-45	**VI** b.51	**VII** b.52
Vn.1	pitch - *mezzo legno*	pitch - *arco jeté*	harm.	*pizz.* - behind the bridge	muted string - *balzando*	pitch - clb	as high as possible
Vn.2	muted string - *jeté*	pitch - AST	muted string - *balzando*	pitch - *spicc.*	muted string - lengthwise	harm.	over-pressure - lengthwise
Vla.	pitch - clb	pitch - clb *jeté*	pitch - ST	muted string - *pizz.*	'normal' pitch	muted string - over-pressure	harm.
Vc.	harm. - *spicc.*	pitch - AST	muted string - *pizz.* fingernails	*pizz.*- behind the bridge	harm. - tremolo	muted string - lengthwise	pitch - *jeté* lengthwise

Chart 6.3 – Material contained in the single attacks VIII-XIII.

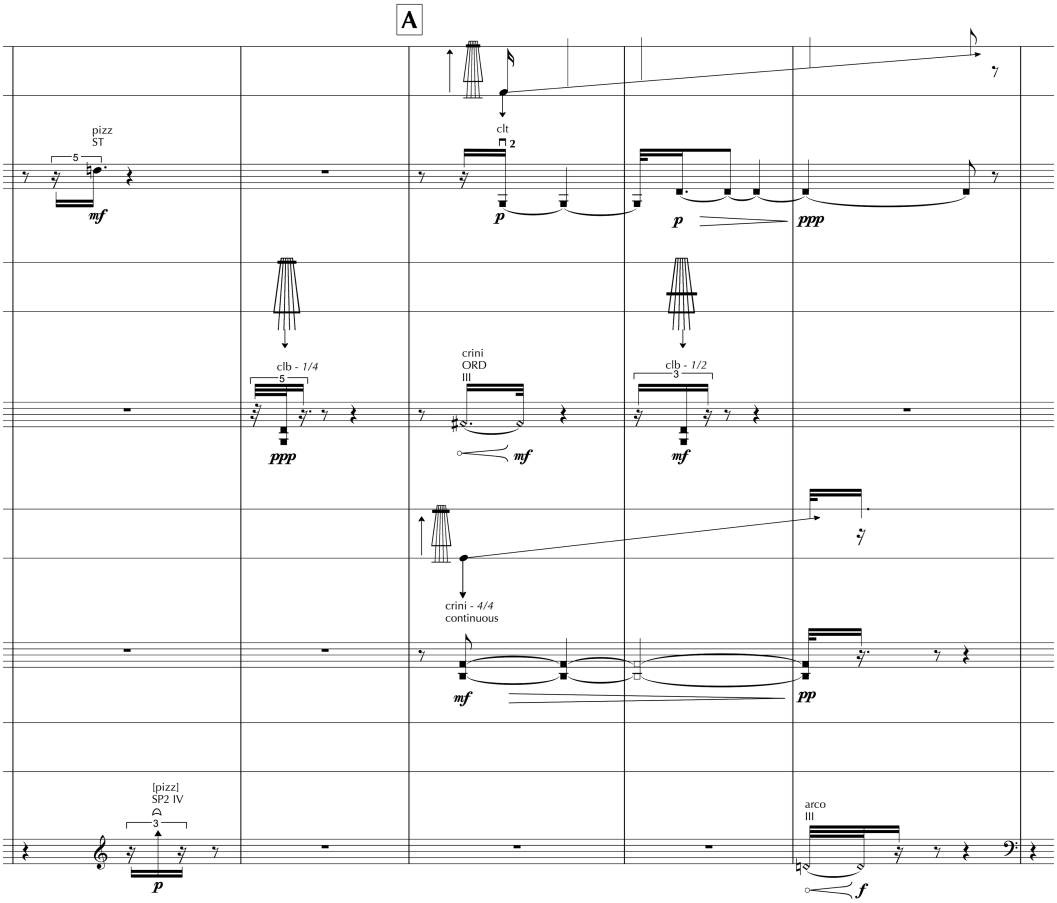
	VIII b.53	**IX** b.57	**X** b.59	**XI** b.61	**XII** b.63	**XIII** b.64
Vn.1	as high as possible - harm. gliss.	bow behind the bridge	'normal' pitch	as high as possible - harm. gliss	*balzando* as high as possible	'normal' pitch
Vn.2	over-pressure	lengthwise	clb on muted string	pizz. on muted string	'normal' pitch	pitch - *jeté*
Vla.	harm. - *balzando*	clb on muted string	pizz. behind the bridge	'normal' pitch	lengthwise (on 3 strings)	pitch - *spicc.*
Vc.	pitch - harm.	'normal' pitch	*jeté* on muted string	*pizz.* behind the bridge	muted string - *pizz.*	pitch - *balzando*

The order in which aphorisms and articulations appear is not causal nor does it respond to a determined plan: their position within the piece has been decided mostly intuitively, with the intention of creating a formal fragmentation. Such arbitrary arrangement of the material has helped me to hinder any teleological construction, allowing me thus to think of the piece as in a 'constant present'. In this way, I aspired to eliminate any connections between the various pasts and present of the piece, as well as to avoid predictability. A further feature that has helped me to emphasise both the relevance of the 'constant present' and the singularity of each aphorism is a general avoidance of repetition at any level and in any time-unit. In addition, and in order to avoid narrative from the *poietic* perspective, the material of each aphorism is not developed.

The aphorisms formed by sound-constructions contain elements that are tonal (e.g. *arco sul ponticello*), non-tonal (e.g. a string bowed lengthwise muted by the left hand in such a way that no identifiable pitch can be produced) or a mixture of both (e.g. a *pizzicato* played behind the bridge, close to the tailpiece). None of these three types of material occupy a *de facto* hierarchical position in relation to the others, their relevance being merely dependent on the context in which they appear. Thus sounds with no clear fundamental pitch neither are considered as mere 'effects', nor contribute to a particular 'atmosphere'. On the contrary, they are as essential for the architecture of the sound-constructions (and by extension to the entire aphorism) as those sounds in which a clear pitch is recognisable. This coexistence of tonal, non-tonal and their mixture can be observed in Fig. 6.1, showing the content of the third aphorism.

In contrast to the above-described aphorisms formed by sound-constructions, in the tonal aphorisms tempered and non-tempered pitches occupy a hierarchical position in connection to other parameters. Moreover, they function as a contrast to the sound-constructions not only in terms of material, but also in that some repetition and variation is present, though not with teleological purposes. Correspondences of such type can be observed within aphorism 13 as well as between numbers 17 and 18, where both the pitch content and its register are very similar.

Fig. 6.1 – Aphorism 3 (bb.7-11).



The use of spoken voice by the instrumentalists is a recurrent feature throughout this portfolio: it was employed in *Diáfano* and in *Deshielo / Laissez vibrer* and it will be seen towards the end of *w / brennt*. In the case of *Silber / Strom*, I decided to make use of the spoken voice as well as tingshas not only because of their sounding qualities, but also because I wanted to establish my own relationship with the string quartet and its historical implications. Depending on their context, both the whispering voices and the tingshas can create either dependent or independent layers in the music. The former can be observed, for instance, in aphorisms 19, 20 and 21, where an interaction between the tingshas and the four string instruments takes place; on the contrary, in number 9 the phonemes whispered by the individual performers do not require any additional musical layers, as what they are already generating with their voices (the formation of an imaginary word) is already self-contained.

The 'simultaneous attacks' that take place (discontinuously) on the four instruments between bars 40 and 88 vary in duration: the shortest one ~0.104'' and the longest one ~0.729''. Due to their brevity, they were not conceived as aphorisms but as single articulations whose expressivity resides mostly on their timbral versatility. The ephemeral identity of each of these single events thus depends purely on their complex spectral qualities. Charts 6.2 and 6.3 show how each of these events is unique in terms of its sound-quality; and though the palette of timbres is restricted, not a single articulation of the four instruments is repeated. Each one was constructed following the polarity tonal/lesser-tonal. For example, articulations such as II and XIII are fully tonal (the four sounds are four

recognisable pitches) and X is less-tonal (only the pitches played by Vn.1 can be clearly recognised). I differentiate lesser-tonal from non-tonal because clear pitches appear in all of the thirteen articulations in a favoured register which is around the D5 - F♯5 (this register is present in all but the articulation XII).

As stated earlier in this section, perfect simultaneity is an aspiration rather than an aural reality, particularly when the action is framed by a time-domain of ~1/10 and ~3/4 of a second. In these single articulations I intended to play with the polarity stability/instability possible in simultaneity. This can be observed with respect to which part of the beat the attacks take place on: nine out of thirteen take place on a (rational or irrational) subdivision of the quaver I-VIII and XIII; the other four happen on a downbeat IX-XII, which suggests that the former articulations will have a lesser chance of being played simultaneously whereas the latter will have a greater chance.

In bars 78-88, I took the last five events that appear as framed on Chart 6.3 and presented their material inverted and retrograded (see Chart 6.4). Instead of presenting this material as synchronised, as with the previous 13 articulations, I decided to 'compose' the irregularity in the attacks previously mentioned. This is why most of the single articulations of the individual instruments occur non simultaneously instead of at the same time. It is as if a lens was placed over the five last short attacks of Chart 6.3, thus affecting the synchronisation and the duration of each event as well as the content of each articulation: new elements and features emerge that were previously hidden.

Chart 6.4 – IR of last five articulations of Chart 6.3 – between [ ] the technique that was incorporated.

	XIII' b.78	**XII'** b.80	**XI'** b.82	**X'** bb.84-86	**IX'** bb.86-88
Vn.1	pitch - *balzando*	muted string - *pizz.*	*pizz.* behind the bridge	*jeté* on muted string	'normal' pitch [harmonic]
Vn.2	pitch - *spicc.*	lengthwise (on 3 strings)	'normal' pitch	*pizz.* behind the bridge	clb on muted string [lengthwise - *balzando*]
Vla.	pitch - *jeté*	'normal' pitch	*pizz.* on muted string	clb on muted string	lengthwise
Vc.	'normal' pitch [*tremolo*]	*balzando* - as high as possible	as high as possible - harm. *gliss*	'normal' pitch [*tremolo*]	bowing behind the bridge

***

As mentioned above, writing [for] a string quartet implies – consciously or unintentionally – an assimilation of an aesthetically and historically loaded apparatus: style, genre, sound and aesthetics seem to merge into one complex entity if one takes into consideration the string quartets written by composers ranging from late Beethoven to *Muri III b* by Billone. In an interview with Paul Archbold, Ferneyhough (2012) stated that he distinguishes 'very carefully

between string quartets and other pieces for two violins, viola and cello; because I think one needs to - historically speaking'.[28] [29] If one adds the institutional weight of festivals and of string quartets as ensembles[30], the situation becomes more problematic: one can legitimately wonder whether the composer chooses to write for such a body or whether, on the contrary, it is an institutional imposition.

At the time I was working on *Silber / Strom* I had not found any satisfactory answer to the above. As a result, I decided to elude the issue by choosing to include both the set of tingshas and the voice as complementary fabrics of the musical architecture. I believe that by taking the string quartet as a group of four people who engage with different types of sounds, the burden of dealing with such a historically loaded body was reduced.

---

[28] *Brian Ferneyhough Interview* (2012). Available at: http://www.youtube.com/ [Accessed 23rd November 2013].

[29] Yet curiously enough, the scores of both pieces are labeled as string quartets.

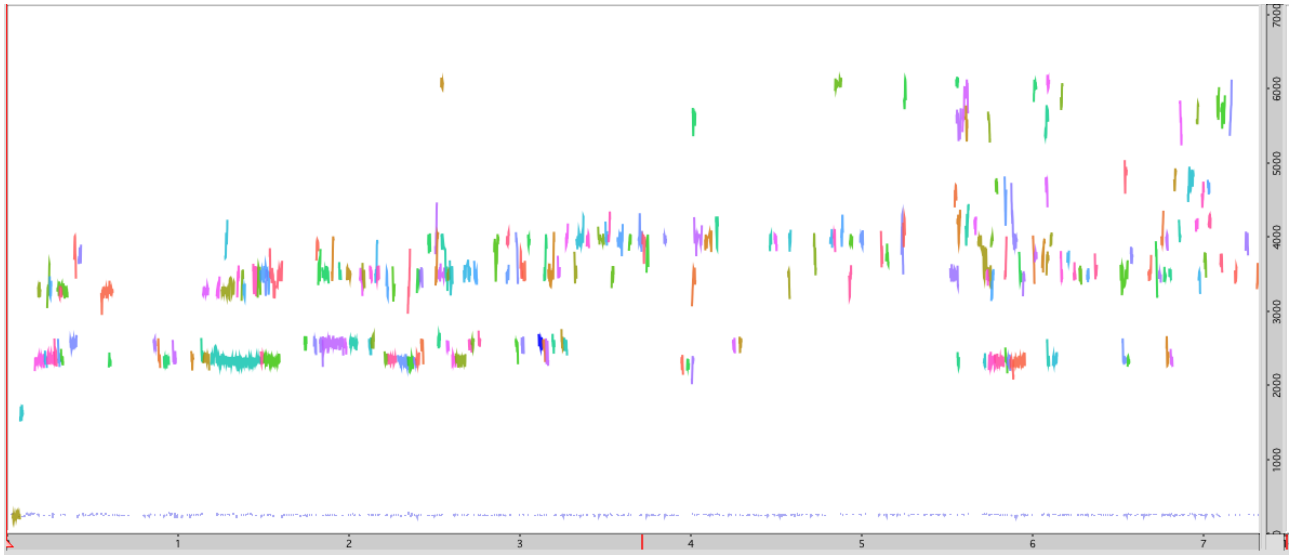
[30] For instance, in the 2010 edition of the Donaueschinger Musiktage the string quartet was at the centre of the festival: three major string quartets premiered a series of pieces by diverse composers such as B. Ferneyhough, J. Dillon and P. Manoury, among many others. More information on the programme of the festival can be found on www.swr.de.

7. *su – atS*

(for bass clarinet, percussion and cello – 2013)

All instrumental sounds share the feature that, regardless of their source, their inner timbral qualities are naturally uneven: their spectral content is in constant transformation from the moment the sounds begin until they become extinct. Fig. 7.1 exemplifies a spectral analysis performed on AudioSculpt software of a low alto flute note: the lowest (fragmented) line is the fundamental sound, whereas the upper electrocardiogram-like figures are the higher partials tracked by the software (the x-axis represents time and the y-axis frequency). I include this example to show the statistical behaviour of the sound components, regardless of how continuously our ear perceives them. In this project, I explore the expressive potential of such unevenness, especially if placed under scrutiny. Moreover, I questioned the possible connections between unevenness and what could be referred to as 'fragility' and its implications in the realm of dynamics.

Fig. 7.1 – Spectrogram of an alto flute's low B flat.



7.1 Dynamics and unevenness

Working with aphorisms and thinking of music as if in the 'constant present', without intending to further develop the musical ideas, places the focus on the production of a sound *per se* and its unfolding through time. This, in addition to the uneven nature of sounds mentioned above, led me to consider how degrees of 'fragility' could become a parameter upon which music could be composed.

Initially, I set to define what features facilitated or invoked 'fragility' for me and concluded that:

1. 'fragility' is more evident in softer sounds;

2. it usually involves ‘broken’ sounds, e.g. those with a granular quality;
3. and/or a latent risk of that sound not resulting as indicated in the score.

In addition to this, fragility would also be a result of the relationship that the performer would establish with his/her instrument(s): some un-ergonomic positions entail a psychological friction that has a direct impact on the sound. This type of relationship tends to lead to ‘broken’ sonorities which could even imperil the possibility of obtaining the desired sound at all. Regular contact with the instrumentalists allowed me to thoroughly explore different technical possibilities and evaluate how ergonomic (or not) the sound-production was. At the same time, and by means of a combination of both descriptive and prescriptive notation I was able to include a further element that added another layer of friction, this time between the performers and the score (which can be observed mainly in the cello part). Examples of ‘fragile’ sounds can be observed in Fig. 7.2, Fig. 7.3 and Fig.7.4.

Both ‘fragility’ and a high degree of unevenness are deeply connected to the intensity (amplitude) with which a sound is produced: the softer the sound, the more fragile it becomes and the easier it is to ‘break’ it. This perceptual characteristic led me to oppose long soft sounds with short loud ones. As such, longer sounds (sounds that are more than a single brief articulation) use a dynamic range between *pppp* and *mf*. In turn, the louder sounds are short articulations (e.g. slap-tongues, *pizzicati* and strokes on a muted Tibetan singing bowl) and range from *mp* to *ff* (of which there is only one instance, at bar 80). Yet short and soft attacks are also present and play an ambiguous role between merging with, and detaching from, the texture. Of course, this explanation is schematic and intends only to provide a rough framework that explains the broader features of my compositional ideas; e.g. there are both *crescendi* in long sounds that exceed the *mf* indication and *‘f’* (between quotation marks), which denotes playing as loudly as possible in the given context.

Fig. 7.2 – Bass clarinet, b.11.

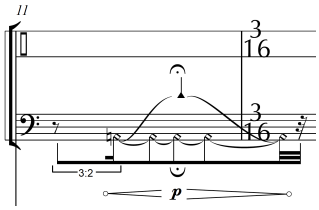


Fig. 7.3 – Percussion, b.17.

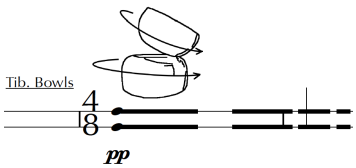
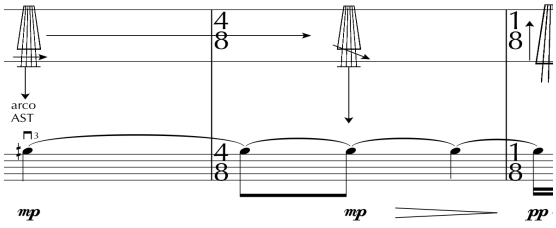


Fig. 7.4 – Cello in tenor clef, bb.44-45.

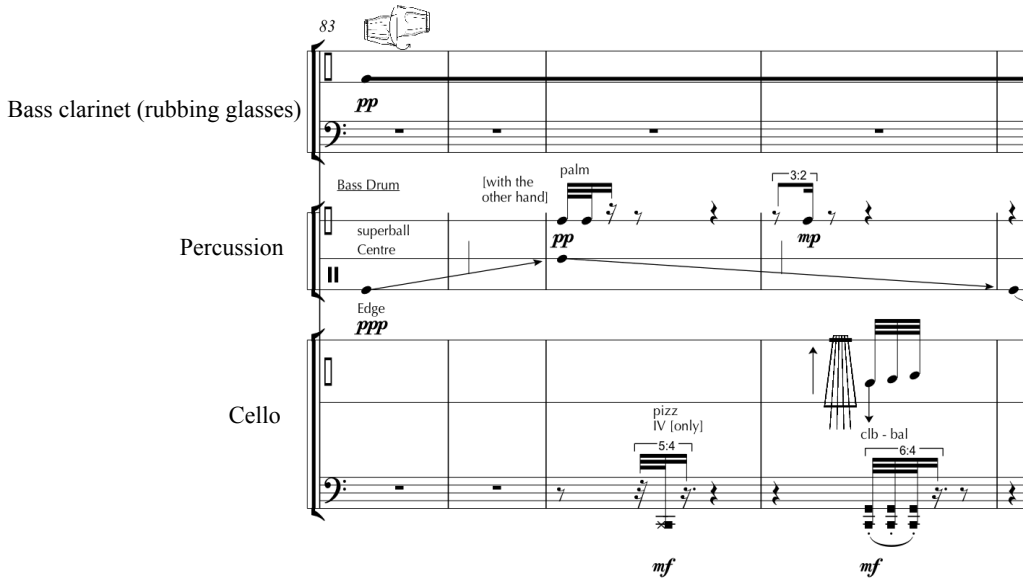


The opposition of ‘long/soft’ versus ‘short/loud’, which I describe as a polarisation between ‘texture’ and ‘punctuation’, allowed me to play with the positioning of the punctuation element(s) to contrast with the texture. For example, in the first two bars which form the first aphorism[31], the punctuation element (the higher Tibetan bowl being placed on top of the lower one) cuts the texture formed by the bowls, cello, air sound of the bass clarinet and silence. Thus this corresponds to a conventional employment of punctuation (i.e. at the end of a statement), but in

[31] A formal explanation of *su – atS* will be detailed in the next section of this section.

other cases, as it is in the aphorism IX which comprises bars 83-91 (Fig. 7.5), all punctual elements from the bass drum and the cello intend to create a different fabric that contrasts with the texture generated by the glasses and the superball on the bass drum patch.

Fig. 7.5 – Texture v punctuation, bb.83-86.



7.2 Shape and material

su – atS does not propose a harmonic language – there are neither chords nor clear melodies at any point of the piece; rather there is a prevalence of sounds with indeterminate pitch, and the pitches that were included result mostly from an interplay with the fundamental sounds of the Tibetan bowls or the low Thai gong (both of which are approximations to tempered pitches). Moreover, the sound-palette I aspired to employ throughout the piece offered so many possible composites that the music ran the risk of becoming a sort of catalogue of complex timbres. These two factors (the lack of harmonic/melodic substance and the countless combinations of timbres this instrumentation suggests) propelled me to find alternatives to limit the material. Hence qualities such as 'unevenness' and 'fragility', as well as the dynamics they imply, were given strong structural relevance in the creation of sound-constructions and aphorisms.

s*u – atS* consists in a series of fifteen singular aphorisms located in the piece as follows:

I bb.1-2; II bb.4-24; III bb.26-31; IV bb.33-61; V bb.63-67; VI bb.69-71;

VII bb.73-76; VIII bb.78-81; IX bb.83-91; X bb.92-99; XI bb.101-112;

XII bb.113-137; XIII bb.138-145; XIV bb.147; XV bb.148-154.

As in previous pieces such as *Deshielo / Laissez vibrer* and *Silber / Strom*, though the material deployed throughout the piece belongs to a restricted sound-palette, there is no repetition within each aphorism, in the sense that each one maximises 'unevenness' and 'fragility' in its own context. Yet whereas in *Deshielo / Laissez vibrer* the

succession of aphorisms tended towards a gradual dissolution of the music, in *su – atS* I aspired to avoid causal relationships between the aphorisms by composing and subsequently placing them in a fully intuitive fashion and without an overarching system that would scaffold the piece.

Most of the aphorisms are separated from each other by pauses: they occur in ten out of the fourteen spaces. These pauses serve as unmeasured formal breaks that contribute to frame the events and hopefully discourage the imaginary auditor from establishing correspondences between the aphorisms. As indicated in the reference instructions page in the score, the pauses are left to the performers' (ultimately to the conductor's) discretion but they should last at least three and not exceed eight seconds, which I consider a suitable timeframe given the proportions of the piece. Silence, or the lack of any deliberate activity from the performers, was the simplest solution that would support each aphorism's isolation. However, there are four instances where no silence is deployed, namely between aphorisms IX-X, XI-XII, XII-XIII and XIV-XV. This is justified for the following reasons:

1. A deliberate avoidance of rigidity within the system: as mentioned with regards to *Relieves*, I value approaches towards composition that are not fully reliable and which are susceptible to 'corruption' at some point, so that I am free to act within a series of self-imposed constraints.
2. In the case of aphorisms IX-X and XIV-XV, I considered there was already sufficient silence separating the ideas and thus decided to favour continuity instead of fragmenting the music further.
3. In the case of the junctures between aphorisms XI-XII and XII-XIII, where there is a tempo change, I chose to contrast the music in terms of speed rather than dividing the music by means of pause.

***

In *su – atS* the exploration of the opposition of restriction of material to non-predictability, informed my conception of musical 'fragility', contributing to an overarching sense of coherence. The experience of writing this piece has opened new sets of questions for future projects with regard to balancing systematic and non-systematic approaches towards composition and makes me consider, in case I continue to employ aphorisms as a formal structuring device, how different sections are to be separated.

By replacing a focus on harmony and melody by less inspected parameters such as 'fragility' and 'unevenness' within the frame of the 'constant present', I have discovered a new temporal sphere in which minor variations in timbre acquire a new expressive dimension, all of which will be explored to a greater extent in the alto flute piece *In tueri I*.

8. *w / brennt*

(for ensemble – 2013)

In the ensemble piece *w / brennt*, I expand an idea originally presented in *Deshielo / Laissez vibrer,* where I gradually moved from teleological to aphoristic sections. In *w / brennt* I include a third type of section designated as textural. Here I refer as tonal to those parts that in another context might have functioned teleologically. This is due to the fact they lose their directionality in the context of this piece.The main difference with *Deshielo / Laissez vibrer* is that instead of gradually shifting from one type of section to another, the three types of sections (aphoristic, tonal and textural) appear slightly more disordered, which allows for greater contrast. I also continue to work on a series of polarities that helped me to organise the musical material. As a result, axes such as vitality/contemplation, tonal/non-tonal and hierarchical/horizontal, among others, encompass a frame of reference that provides a balanced degree of freedom and restriction. However, there is one polarity that governs *w / brennt* and that is expressed by the opposition speculative/intuitive. This directly links to Lachenmann's concept of 'magic', as explained in the introduction: I identify magical elements in intuitively composed sections, and the 'break of the magic' in the speculative ones.

8.1 Polarity 1: speculative/intuitive

w / brennt starts by exploring the duality intuitive/speculative in the sense that some sections of music were conceived by spontaneously reacting towards the material while others were calculated with the assistance of Open Music software. Although both extremes appear often in their purest forms, many of the sections were composed combining both approaches, favouring a more intuitive approach in some sections and strict calculations in others. The aim with both the intuitive and speculative approaches is to provide musical discontinuity and fragmentation that would condense emotional intensity into extremely brief and ephemeral instants, so that the moment they are recognised as such they immediately vanish. Such discontinuity occurs both within each section, as part of the relations established between the elements, and between the sections. *w / brennt* alternates 23 single textural, aphoristic and tonal sections, as well as combinations of these three (see Charts 8.1, 8.2 and 8.3); while the textural and aphoristic sections were composed intuitively, the tonal ones were created using Open Music.

As can be observed in the three charts below, each section has its own sonorous identity, which is not repeated more than three times consecutively. This contributes to a fragmented organisation of the music, as each section manifests its own individuality, which though related to the whole, is not dependent upon the other sections.

The relationship between these sections and the polarity intuitive/speculative is shown in the following diagram:

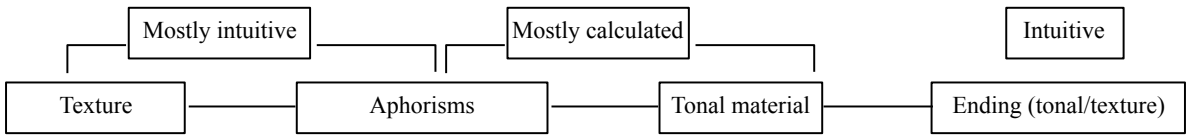


Chart 8.1 – Sections and their identity.

	1	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Texture	bb.1-11	bb.13-17	bb.19-31					
Aphorism				bb.32-35	bb.37-40	bb.42-43		bb.53-62
Tonal								
Tonal/texture								
Aphorism/tonal							bb.45-51	

Chart 8.2 – Sections and their identity (cont.).

	9	**10**	**11**	**12**	**13**	**14**	**15**	**16**
Texture								
Aphorism	bb.61-65			bb.80-86			bb.102-106	b.107
Tonal		bb.66-69						
Tonal/texture						bb.92-101		
Aphorism/tonal			bb.70-79		bb.87-92			

Chart 8.3 – Sections and their identity (cont.).

	17	**18**	**19**	**20**	**21**	**22**	**23**
Texture							
Aphorism	bb.109-113						
Tonal		bb.114-120	bb.121-124		bb.133-141	bb.142-149	
Tonal/texture							bb.150-184
Aphorism/tonal				bb.125-132			

The concept of textural identity of the material was borrowed from Lachenmann's fourth 'sound-type' (*Klangtyp*), the sound-texture (*Texturklang*), where individual single articulations contribute to providing a concrete identity to the sounding whole, which is in turn characterised by its fully arbitrary duration. 'In this sound-type', Lachenmann (1966/1993) explains, 'the self-time has spread in an indeterminate way. The characteristic of

the sound-texture is that its individual features… can constantly be modified… without repeating'[32], while keeping at the same time its identity. In the case of the textures presented as sections of this piece, the metaphorical and sounding reference I had in mind was that of 'wood creaking'. This aural restriction led me to use short attacks in all of the instruments alongside different wooden sonorities, covering every beat in different subdivisions in order to create a homogeneous yet unpredictable fabric. Eventually some longer sounds start to emerge, creating a second layer that disrupts the texture. This can be observed, for instance, in section 1, in the bass flute (bb.3, 9 and 14), the lion's roar (bb.7 and 24) and the lowest tom-tom being rubbed with a superball (bb.9-11 and 27-28).

The aphorisms occupy most sections (9 out of 23) and they were conceived similarly to other pieces in this portfolio; yet it is important to point out that, in contrast to the textural sections, their 'self-time' (the time they take to be experienced as such) coincides with their temporal duration. In terms of the material, the aphorisms in *w / brennt* take elements from the textural (non-tonal sounds) and from the tonal sections (pitches). In addition to this, two features remain constant throughout all nine of them:

1. Their construction follows a determined sonorous reference, namely wooden, metallic or air, as evidenced by the predominance of the instrument types and their mode of performance. Section 4 consists of a wooden sonority governed by the fully muted marimba in its lowest register; in contrast, section 6 presents a metallic sonority due to both the lowest and highest sounds, which are the Thai gong[33] and the *crotale* respectively.
2. Their organisation along the axis dryness/resonance, which helped me not only to compose resonant (6, 12 and 17) and dry (4) sections, but also to explore the space between these extremes. As a result, some aphorisms begin dry and end resonant (5 and 8) whereas others take the opposite journey (9, 15 and 16). The amount of resonance and whether it is a product of the instrument's nature (such as the *crotale's* own decay) or a 'composed' resonance (bowing as high as possible on a string instrument) were also taken into account when constructing the aphorism. Another consideration was the speed at which they change from dry to resonant (or vice versa).

An instance of 'magic' being broken takes place in the music comprised between sections 5-7. Here, some of the material that was presented in the previous textural sections is used to form aphorisms. Gradual tonal elements start to appear on the fore, each playing a *crescendo* (e.g. the *cencerro* in bar 38 and the oboe and *crotale* in bar 43). Bar 45 constitutes an intense moment (mostly governed by non-tonal material) after which the piano plays a B5 in *mf* with the sustain pedal pressed down. This sound provides a magical moment emphasised by both

---

[32] '*Die Eigenzeit hat sich in diesem Klangtyp auf unbestimmte Weise breitgemacht. Charakteristisch für den Texturklang ist, daß er sich … dauernd ändern kann, ohne sich … zu wiederhohlen*'. In Lachenmann, H. (1966/1993) 'Klangtypen der Neuen Musik'. In: Häusler, J. (ed.) *Musik als existentielle Erfahrung*. Wiesbaden: Breitkopf & Härtel, p.14. The translation is mine.

[33] Which has significantly more body than the 4th string of the double bass being played lengthwise.

its brightness and its dynamic shape that contrasts with the previous tonal material: after the attack, instead of a *crescendo*, the piano's sound extinguishes. Instead of letting that B5 ring alone, I immediately include a *cencerro* as well as additional single piano articulations (b.48), which are responsible for breaking the magic created by the B5.

Tonal sections were composed almost entirely by programming a patch that performs a series of stochastic decisions upon some fixed pitches and durations in Open Music. The timbral explorations from the aphoristic sections were shifted to a second layer allowing thus pitch, register, rhythm and dynamics to move to the fore.[34]

Two combinations appear from merging tonal, textural, and aphoristic sections:

1. Aphoristic and tonal (7, 11, 13 and 20);
2. Tonal and textural (section 14 and 23).

In the first type of combination, aphoristic and tonal materials appear as superimposed layers, as if each layer had been composed on tracing paper. This allowed the emergence of disruptive sounds, as can be observed in section 13 (bb.87-92), where the resonances of the piano (activated by the dyads on the left hand) were placed at the background, thus permitting non tonal material to occupy a central role.

It is important to differentiate between aphorisms that employ pitches, and sections in which the tonal material is either juxtaposed to or superimposed on textures or aphorisms. In the former, I conceived the pitches to be integrated intuitively into the rest of the sounds: they interact with the other less tonal sounds and result in complex sound-constructions with one determined identity. Conversely, in those sections that are a result of combinations, the tonal material (which is mostly calculated with Open Music) forms an independent fabric.

In the second type of combination, sections 14 and 23 differ in the way they deal with the material: section 14 juxtaposes both materials and section 23 merges textural and tonal elements. In section 14 what appears to be a punctuation sound on the violin on bar 97 (*arco balzando* on muted 3rd and 4th strings) that marks the end of the tonal part is also the beginning of a two-bar long texture that refers to the start of the piece: short sounds articulating in different subdivisions of every beat until a stronger punctuation element (the low Thai gong) cuts through the texture. The ambiguous role of the violin is responsible for the indivisibility of both parts in spite of their dissimilar qualities. Whereas the tonal subsection was mostly calculated, the textural one was composed intuitively.

The ending of *w / brennt* (section 23) forms the largest part of the piece and, instead of juxtaposing the two sources of material as in section 14, textural and tonal elements (contained mostly in the bass flute, but also in the oboe, bass clarinet, *cencerros* and the *crotale*) are merged into one fabric. This section has two parts that present on the one hand the tonal material and on the other the phonemes, an element that appears for the first time in the piece. These phonemes substitute the previous tonal elements and form, alongside all instruments but the violin and the

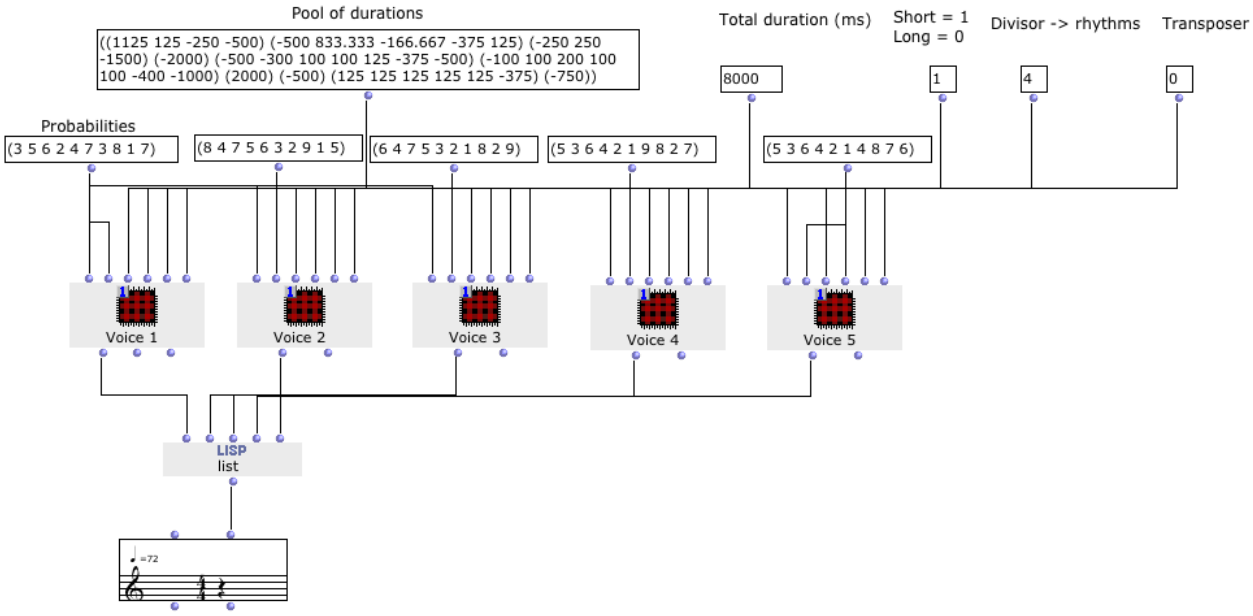
[34] An explanation of how these sections were programmed and composed will be detailed in the next part of this section.

viola, an imaginary language. In turn, the violin and the viola generate the texture from which that imaginary language emerges. The sounds from the violin and viola are directly related to the beginning of the piece where the 'creaking wood' was the aural reference: the short articulations in the entire ensemble are now being replaced by a continuous action behind the bridge that results in an extremely unstable sound that substitute the single articulations of the beginning.

8.2 Polarity 2: software/hardware

All the tonal sections were composed with the assistance of a patch developed in Open Music that is represented in Fig. 8.1. The row of five 'voices' are sub-programmes that perform exactly the same calculations, varying only in the values that delimit some random functions applied to pitches and durations. In other words, all of the five 'voices' share the same pool of pitches and rhythmical values, differentiating from each other in terms of the probabilities for each individual pitch or rhythm to occur.

Fig. 8.1 – View from the five independent



The boxes in Fig. 8.1 delimit the following:

1. The pool of durations in milliseconds. Its musical equivalent has been transcribed in Fig. 8.2, where each of the ten bars corresponds to each of the ten subgroups comprised between brackets in the pool of durations.[35] As an example, the content of the first subgroup equals two

[35] The equivalent of a crotchet is 1000 milliseconds; rests are symbolised as negative values.

articulations (a crotchet tied to a demisemiquaver [1125] and a demisemiquaver [125]), followed by two rests (one of a semiquaver [-250] and another of a quaver [-500]).

2. The probabilities of these durations occurring, where the larger the value, the greater the chance for the correspondent rhythm to take place. For example, in 'voice 1' the rhythmical value that has the greatest chance of occurring is the one located at position 8 of the pool of durations, which coincides with a value of 8.
3. The total duration of the section (in milliseconds).
4. Additional values required for the programme, for example: short/long; divisor; transposer, etc.

Fig. 8.2 – Pool of durations: musical representation (the metronomic indication should be disregarded).

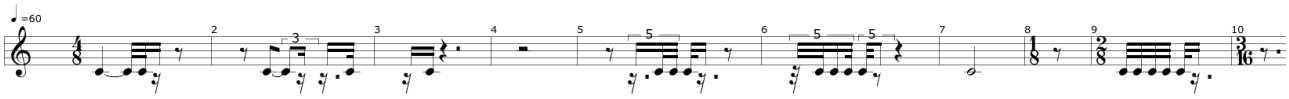


Fig. 8.3 shows the core of the patch, which is the programme contained in each of the five 'voices'. Here, the values displayed in the number boxes of Fig. 8.1 are assigned to their respective objects. *m-rhythm*, the object that calculates the rhythms, operates by selecting a duration randomly from the pool of durations and annexing it to the result until the full section's duration is reached. These random selections are made following the principles of a Markov process[36] that postulates that some events are likelier to occur than others. 'How likely' is defined by the probability table: the higher the number, the greater the chances for a rhythm to occur. Once the rhythms are calculated, their numerical values are sent to a note-counter that discriminates between articulations and silences, discarding the latter. The articulations are in turn assigned to pitches which are chosen, following a controlled random process, from a series of chords which were generated through FM synthesis technique (also performed by Open Music[37]– see Fig. 8.4, 8.5 and 8.6). To exemplify this, a close inspection of section 18 will reveal that the pitches were taken from Chord 1. This connection can be seen only at the beginning of the section, because afterwards the pitches of the chords undergo different transpositions which add a greater degree of instability to the music.

[36] For a thorough description of how Markovian processes can be adapted to music, see: Xenakis, I. (1992) *Formalized Music: thought and mathematics in composition*. Hillsdale: Pendragon Press, pp.43-78.

[37] As explained when discussing *Relieves*.

Fig. 8.3 – Inner view of the patch.

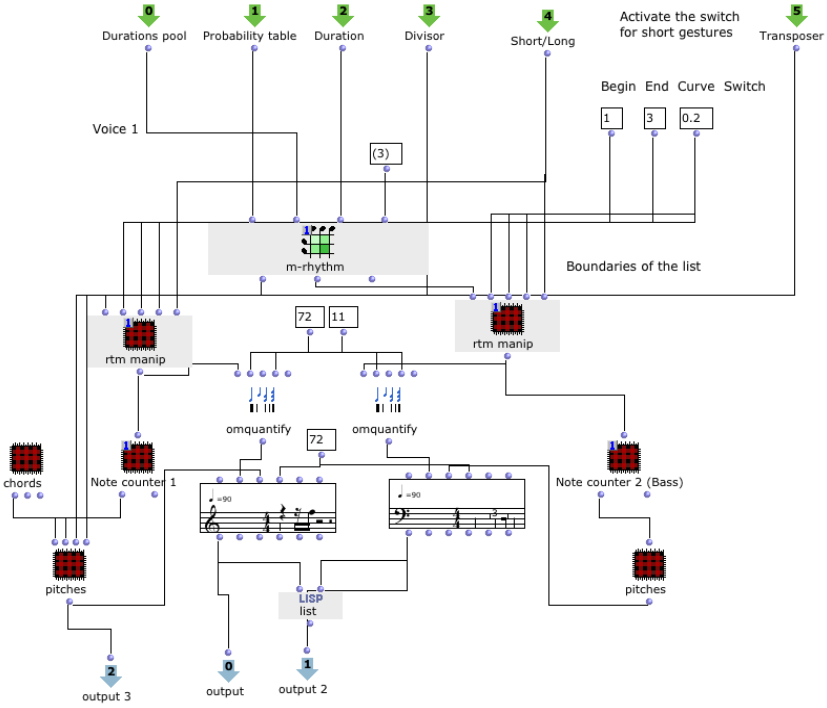


Fig. 8.4 – Chord 1.

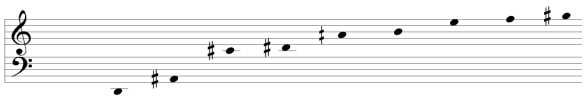


Fig. 8.5 – Chord 2.

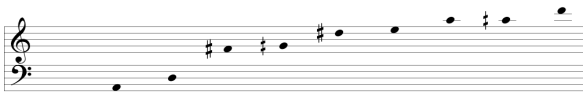
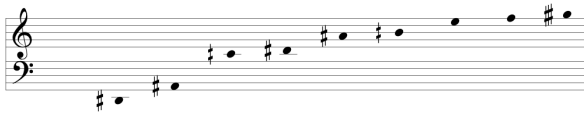
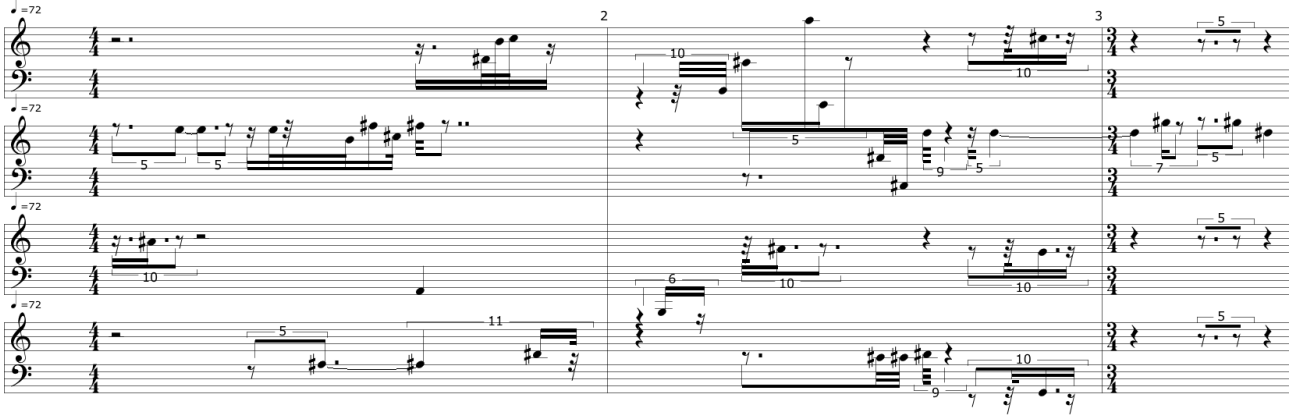


Fig. 8.6 – Chord 3.



After going through this process, if I considered any result to be suitable musical material for my compositional aims, I re-composed, modified or adapted any part which was not convincing enough, and finally scored the section. Fig. 8.7 displays the result of the calculations that were subsequently adapted in section 20. The closeness between the rhythmic material contained in these three bars and the rhythmic source showed in Fig. 8.2 is evident. To this final result I have added changes (not calculated by Open Music), such as rhythmic adjustments, change of octaves and the incorporation of new material. This stresses the importance of both flexibility and the ability to corrupt material at any stage.

Fig. 8.7 – Raw material that forms a part of section 20 (the metronomic indication should be disregarded).



9. *In tueri I*
(for alto flute – 2013)

In tueri I is the first work of a collection of solo pieces and is part of an on-going project: part of the *In tueri* cycle includes (or will include) pieces for two Tibetan singing bowls, solo violin and solo piano. Similarly to *Diáfano*, *In tueri I* benefited from working closely with a performer, in this case the Latvian flutist Ilze Ikše. As such, the piece's concerns are also related to the musical connection the performer established with her instrument, as well as to the polarity effortless/effortful, which was explained when discussing *Diáfano*.

9.1 Austerity and expression

When working on *In tueri I*, my main concern was to strip out any ornamental or decorative elements in order to retain just the 'essential', so that I could intensively explore the expressive potential that individual sounds could have when performed in specific registers and in a particular fashion. In this context, the following elements were considered ornamental:

- any melodic contour capable of evoking a determined pathos;
- harmonic contexts that suggests a system;
- extended techniques normally used as punctuation, like tongue rams, key clicks and *pizzicati*;
- other techniques that stand out due to both a) their use lately as part of a collection of effects that has become idiomatic for solo flutes and b) the quality of their sonority; e.g. jet whistles, whisper tones, complex multiphonics and multiphonic trills; and
- spoken voice and singing while playing.

In turn, the 'essential' core consists of 'simple' sounds formed by a closed set of single notes and dyads with a resemblance to sine waves: pure and periodic sounds with spectral qualities that do not change over time.

I deliberately avoided any decorative layers on top of the essential sounds, for the following two reasons. Firstly, those layers would become cosmetic, and hence redundant since they would be intrinsically dependent on the essential elements. Secondly, the layers could become 'suffocated' by my own compositional ambitions, for I believe that a great amount of composers' mannerisms tend to appear in the decorative strata. Thus I problematised the degree of closeness I should adopt in relation to the material and aimed at detachment, as if I would be almost absent from the compositional process. In other words, I aspired to limit myself as much as possible while composing *In tueri I*, in order for the performer to deepen the relationship with the 'un-moulded material' even further. Yet the simplicity of the material does not imply that *In tueri I* is a simple piece in terms of its performance:

the renunciation of any evident virtuosity is only fictitious, for this piece ends up being a demanding one, a feature that I believe ultimately contributes to its expressive nature.

The difficulty in *In tueri I* does not reside in the chronometric density of the material nor in any acrobatic action of the performer. It rests in the friction that un-ergonomic positions create in connection with some desired sounds (as in Fig. 9.1, where the given fingering hinders the production of the upper partials); in the fragility in balancing all dyads (for example Fig. 9.2, in which the E4 as fundamental is almost too high to produce such dyad); in measuring the time each section needs and in balancing the dynamics not only within the sections but also throughout the piece. All these elements that endanger a coherent realisation of the music are at the same time the very source of expression of the piece.

This latent instability that governs *In tueri I* allows the emergence of micro-variations in the sounds which are not indicated in the score, and consist of those 'accidents' that are product mostly of the position of the mouth and lips as well as involuntary pressure of the diaphragm. These uncontrolled appearances complement a set of slightly more controlled micro-variations included in the score. These are formed mostly of different fingerings/ harmonics to obtain a similar pitch (as in Fig. 9.3 and Fig. 9.4), *bisbigliandi*, microtonal *glissandi* and different ways of covering the embouchure. While listening to the piece, these two types of micro variations become particularly meaningful because of the context in which they are inserted: a general stasis in both pitch- and in rhythmic-domains.

Fig. 9.1 – bb.57-58.

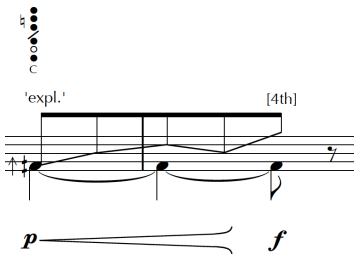
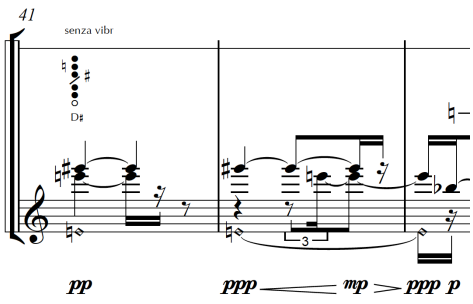


Fig. 9.2 – bb.41-43.



9.2 Stasis and dynamic perceptions

Issues related to an imaginary listener's predisposition towards a musical piece were at the centre of the compositional process. Of particular importance was the degree of attention one should pay to the sounds that are being played: how much attention does the material itself demand? For instance, in *Deshielo / Laissez Vibrer,* I believe that the level of attention demanded increases towards the end, when the aphorisms start to appear: quieter sound-constructions gradually start to emerge within the shorter sections, mostly separated by pauses. In *w / brennt*,

on the other hand, each section requires a different set of predispositions from the listener's perspective: at certain points the material demands a closely focused attitude while at others a more panoramic view.

Superficially *In tueri I* is arguably 'static' and 'contemplative': the material does not develop, rhythms do not propel the music towards any resolution of any tension[38] and the fragility of the sounds employed in combination with an overall quiet dynamics (which in turn are brought to relief by long silences) seem to provide the perspective of a distant observer rather than an active participant. Yet I believe that there is also a hint of an alternative on how to regard/hear this piece, which is brought about by those micro-variations described above: these somehow define the 'thickness of the lens' through which this piece could be perceived. As stated by Lachenmann: 'in the compositional work it is not primarily about new sounds but a new way of hearing.'[39]

The polarity that governs the music – both at macro and microscopic levels – is thought to occur primarily at the *esthesic* sphere rather than at the *poietic* one, which is connected to my aspiration of withdrawing myself from the compositional process. And since the control of the instant when the perceptual shift happens depends entirely on the listener, I aimed to compose music that was as 'flat' as possible, so that the listener could allow the shift to take place at any point.[40] This explains why I allowed repetition of music, something I had avoided in the other pieces. On the one hand, this contributes to flatness as it neutralises tension; and on the other hand it allows the performer to produce new and different types of micro-variations and accidents. There is a further aspect that justifies repetition, namely the need to 'break the magic': in the context of the piece, by repeating some material, its uniqueness is washed away.

Fig. 9.3 – bb.1-2.

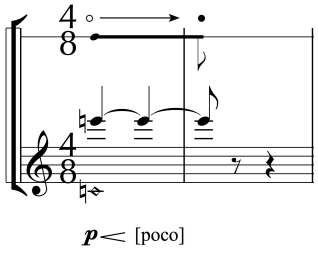


Fig. 9.4 – b.10.

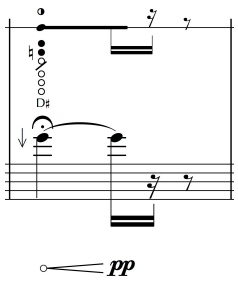
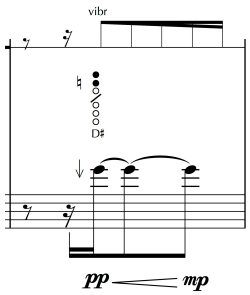


Fig. 9.5 – b.40.



[38] I differentiate the tension created by the intersection of parameters (rhythm, pitch, timbre, dynamics, density and directionality) from tension that results from the friction that takes place between performer and musical material. Whereas the former implies in traditional contexts a relationship with rest and is usually adjusted to teleological forms; the latter, in the context of this piece, does not: the conflict between performer and material is a result, not a goal.

[39] '*Daher auch Lachenmanns Postulat, es gehe bei der kompositorische Arbeit nicht primär um neue Klänge, sondern um ein neues Hören*', quoted by Mosch, U. [39] Mosch, U. (2009) 'Kunst als vom Geist beherrschte Magie. Zu einem Aspekt von Helmut Lachenmanns Musikbegriff'. In: Tadday, U. ed. *Musik-Konzepte Neue Folge. Heft 146. Helmut Lachenmann*. Munich: Edition Text + Kritik in Richard Boorberg Verlag, p.77.

[40] Flatness is here associated to Morton Feldman's preoccupation with sustaining 'a "flat surface" with a minimum of contrast'. Feldman, M. (2000). For Frank O'Hara. *In:* B.H. Friedman (ed.) *Give My Regards to Eight Street*. Cambridge: Exact Change, p.127.

Fig. 9.3, Fig. 9.4 and Fig. 9.5 show where the controlled micro-variations take place in almost identical sounds: in pitch, duration, dynamics and embouchure (in Fig. 9.5 the embouchure is traditional). In all cases, these parameters provide a high degree of instability to the result, which may contribute to generating unexpected accidents.

9.3 Arbitrariness and context

By allowing a dual perspective on the piece (both at macro and microscopic levels) in which the listener could decide when to switch from one type of perception to the other, I had to think of a formal approach that could sustain both perspectives simultaneously. In other words, I had to consider the meaning of form from the *esthesic* point of view given that two interdependent fabrics coexist with identical material at different temporal levels. Bourriaud's (2002) definition of form as 'a coherent structure (*independent entity of inner dependencies*) which shows the typical features of a world'[41] balances flexibility to include both perspectives and accuracy to address its actual meaning. Form, he adds, brings 'heterogeneous units together on a coherent level, in order to create a relationship to the world'[42]. Bourriaud's theoretical framework (thought to be applied to visual arts) fitted with my aspiration to create musical discontinuity: by avoiding processes that would connect dissimilar units, it is (in the *poietic* sphere) the concept of coherence that will relate these units to the whole, whereas in the *esthesic* range the performer should be added as a further unifier of the whole.

What does coherence mean in the context of a piece of music that pursues fragmentation, nonlinearity and non-teleological structures? In traditional contexts, coherence addresses a multiplicity of categories at different layers: 'the composer remained coherent to the governing principles of the piece', 'the material was coherently arranged in terms of the relationships established between the elements', 'the piece is coherent to the corpus of works to which it belongs', etc. Ultimately, there appears to be a degree of truth when affirming that something is coherent (in this case that thing being a piece of music).

In *In tueri I*, as well as in the previous four pieces of this portfolio, I have understood coherence to be an awareness of the level of arbitrariness with which composers reckon when it comes to creating worlds. Regardless of any system, the multiplicity of options that are at hand is so vast that the only way to assimilate such variety is by emphasising the arbitrariness of the moment in which decisions are being made: a slightly different context when composing would have resulted in a completely different piece. This explains why I have chosen to include in some scores the geographical location in which the piece was written: in addition to the year, it provides a small clue of the context of work that determined the features of the piece.

---

[41] Bourriaud, N. (2002) *Relational Aesthetics*. Translated by S. Pleasance and F. Woods with the participation of M. Copeland. France: Les presses du reél, p. 19.

[42] op.cit. p. 111.

It has always surprised me how at one extreme there are endless possibilities of sound combinations and at the other extreme (in the *esthesic* sphere) there is only one possible result, which is decided by either the composer or the performer. As such, it is hard for me to rely on systems that claim to counterbalance these two extremes, which explains why in *In tueri I*, I have opted to shift towards a completely non-systematic compositional approach, concentrating on the conditions of the moment in which I was working: a system as a result of non-systems. The name 'In tueri' comes from the Latin root to the voice 'intuition'[43] which means 'to look at'. This coincides with my intention of focusing on the perception of the piece – on that one and only sound-result that was favoured from a pool of infinite possibilities at an arbitrary moment.

[43] Taken from *Merriam-Webster Online*, (n.d.) Available at: http://www.merriam-webster.com [Accessed 28 December 2013].

10. Conclusion

Throughout this commentary I have attempted to outline how and why I have departed from continuous forms and moved towards discontinuous ways of structuring music, a detachment that has allowed me to discover, explore and incorporate new musical parameters. The later five pieces, while responding to the problems and issues identified in the earlier three, share a search for expression through fragmentation. Yet there is a further way, a non chronological one, in which the compositions are interconnected, which is by means of the sound sources.

In *Diáfano* and *In tueri I*, working closely with the performers permitted me to explore the relationship between person and instrument: each piece setting different types of difficulties and challenges to the performer. Whereas the bass clarinet piece is acrobatic in terms of its melodic and registral contrasts, rhythmic motion and dynamic directionality, the alto flute piece requires the performer to hold and sustain long sounds with as little variation as possible.

The two large-ensemble pieces are complementary in that one deepens the searches proposed by the other: *w / brennt* expands the framework of *Deshielo / Laissez vibrer*. Whereas in the latter the connection between the sections is achieved through a process, in *w / brennt* it is not, for a third type of section is included (the textural) and the teleological sections (now tonal) lose their distinct directionality, resulting in three types of sections that are juxtaposed.

The other four ensemble and chamber pieces progressively lead to a parametric equalisation: pitch and rhythm give room, among others, to texture, timbre, dynamics, 'fragility' and 'unevenness'. In *Relieves*, the central element is the main chord, which governs almost the entire piece; rhythm, in turn, accelerates or slows down the energy in the music. All other parameters are subordinated to these two.

Through the incorporation of sound-constructions in *Contornos. Transparencias. Gradaciones.*, timbre comes gradually to the fore as a parameter that assists in creating and organising the sounds. The musical directionality intended in *Relieves* is a less relevant factor in *Contornos. Transparencias. Gradaciones.*, as its reliance on 'stationary waves' implies musical stasis at points of the piece; although still present, the necessity of releasing tension begins to be questioned, at least in those static pockets.

In *Silber / Strom* the neutralisation of pitch and rhythmic hierarchies reaches a point in which the sections formed by sound-constructions outnumber the tonal ones. In addition to this, and concomitant with the fact that pitch is not as central as in *Relieves*, a largely intuitive approach governs its pitch organisation.

Finally, in *su – atS* I deliberately avoid the use of chords and melody in order to pursue, from a different angle, 'fragility' and 'unevenness', two concepts that expand the palette of parameters. Thus, the search for expression is adjusted to my needs.

Approaching what Lachenmann refers to as ‘magic’ allowed me to enter that grey area that bridges the intuitive with the speculative, the spontaneous with the reflective. So far I have come to the conclusion that it is not about choosing one side or the other, but about marrying the two ends. The corresponding ‘break of the magic’ became as necessary as ‘magic’ itself, as it forced me to abandon any comfortable positions and reflect critically about the material and its deployment throughout a piece. ‘Magic’ is a loose term and the identification of ‘magical’ moments in a piece can also be vague, yet it is often clear for me when a ‘magical’ moment occurs and when it eventually breaks. However I have not intended to impose on the listener the burden of recognising moments conceived as ‘magical’: the duality has served merely for *poietic* purposes. Yet if identified at the *esthesic* level it would reinforce the listener's connection with the piece.

This portfolio of compositions arouse from my critical reflections on the constructive possibilities of musical pieces through the polarisation expressed in the opposition between teleological and aphoristic forms. I believe its most significant contribution relies in the integration of these two ways of musical unfolding, which resulted in the coexistence of two distinct types of musical logic within one single piece. Having departed from teleological forms and shifted towards aphoristic ones eventually resulted in a number of works where both ways of structuring music are present in the same piece. This can be observed particularly in the two large ensemble pieces *Deshielo / Laissez vibrer* and *w / brennt*. On the one hand, such coexistence provides new tools for deploying compositional schemes that could result in new expressive resources. On the other hand, this fluctuation between the microscopic and panoramic views emphasises the perceptual alternatives an imaginary audience could rely upon.

To articulate music in these terms has helped me to re-consider the relationship between tension and rest and by doing so it proved to me that discontinuity and interruption are vast and meaningful resources. By exploring slight deviations of apparently unchanging fabrics I have observed that expressivity is attainable by ‘adjusting the lens’ to a sort of ‘constant present’. Thus fragmentation has allowed me to acquire a certain degree of awareness of the arbitrariness related to decisions that affect the music.

Bibliography

Adorno, T. W. (1963) 'Vers une musique informelle'. *Quasi uns Fantasia: Essays on Modern Music.* Translated by R. Livingstone (1992). London: Verso, pp.269-322.

Basso, G. (2006) *Percepción auditiva*. Bernal: Universidad Nacional de Quilmes Editorial.

Benjamin, W. (1936) *The Work of Art in the Age of Mechanical Reproduction*. Translated by J. A. Underwood (2008). Version for iBooks. London: Penguin.

Bourriaud, N. (1998) *Relational Aesthetics*. Translated by S. Pleasance & F. Woods with the participation of M. Copeland (1998). Dijon: Les presses du reél.

Cage, J. (2009) *Silence. Lectures and writings.* London: Marion Boyars.

Cox, C. and Warner, D. eds. (2008) *Audio culture: readings in modern music*. London: Continuum.

de Olazábal, T. (1998) *Acústica musical y organología*. Buenos Aires: Ricordi Americana.

Deleuze, G. (1981) *Francis Bacon: The logic of sensation*. Translated by D. W. Smith (2003). London: Continuum.

Dodge, C. and Jerse, T. A. (1997) *Computer music: synthesis, composition and performance*. 2nd ed. New York: Schirmer.

Farnell, A. (2010) *Designing Sound*. Cambridge: The MIT Press.

Febel, R. (2004) *Alles in ständig Bewegung. Texte zur Musik: 1976-2003*. R. Nonnemann ed. Saarbrücken: PFAU-Verlag.

Feldman, M. (2000) *Give My Regards to Eighth Street. Collected Writings of Morton Feldman*. B. H. Friedman ed. Cambridge: Exact Change.

Ferneyhough, B. (1998) *Collected Writings*. Boros, J. and Toop, R. eds. London: Routledge.

Harvey, J. (1999) *Music and Inspiration*. M. Dowens ed. London: Faber and Faber.

Huber, N. A. (1999) *Durchleuchtungen. Texte zur Musik: 1964-1999*. J. Häusler ed. Wiesbaden: Breitkopf & Härtel.

Huber, K. (1999) *Umgepflügte Zeit. Schriften und Gespräche.* M. Nyffeler ed. Cologne: MusikTexte.

Idhe, D. (2007) *Listening and Voice: phenomenologies of sound*. 2nd ed. Albany: State University of New Your Press.

Kramer, J. D. (1978) 'Moment form in twentieth century music'. *Musical Quarterly*. Vol. 64 (2), pp. 177-194 [online]. Available at: www.mq.oxfordjournals.org. [Accessed 20 November 2013].

Kunkel, M. (2011) *Metamorphosen. Beat Furrer and der Hochschule für Musik Basel. Schriften, Gespräche, Dokumente*. Saarbrücken: PFAU-Verlag.

Lachenmann, H. (2004) *Musik as existentielle Erfahrung*. 2nd ed. J. Häusler ed. Wiesbaden: Breitkopf & Härtel.

Mahnkopf, C. S. (2008) 'Theorie der musikalische Postmoderne'. *Musik & Ästhetik*. Vol. 46, pp. 10-32 [online].

Available at www.claussteffenmahnkopf.de. [Accessed 20 November 2013].

Mahnkopf, C. S., Cox, F. and Schurig, W. eds. (2002) *Polyphony & Complexity*. Translated by Hoban, W. Hofheim: Wolke Verlag.

_____ (2006) *Critical Composition Today*. Translated by Hoban, W. Hofheim: Wolke Verlag.

_____ (2012) *Musical Material Today*. Translated by Hoban, W. Hofheim: Wolke Verlag.

Nanni, M and Schmusch, R. (2004) *Incontri - Luigi Nono im Gespräch mit Enzo Restagno*. Hofheim: Wolke.

Nattiez, J. J. (1987) *Music and Discourse: Toward a Semiology of Music*. Translated by C. Abbate (1990). Princeton: Princeton University Press.

_____ (1990) 'Can one speak of Narrativity in Music?' *Journal of the Royal Musical Association*. Vol. 115 (2), pp. 240-257 [online]. Available at: www.jstor.org. [Accessed 2 November 2013].

Potter, K. (1996) 'The Pursuit of the Unimaginable by the Unnarratable, or Some Potentially Telling Developments in Non-Developmental Music'. In: *Contemporary Music Review*. Vol.15 (3-4), pp. 3-11 [online]. Available at: www.tandfonline.com. [Accessed 2 November 2013]

Roads, C. (1996) *The computer music tutorial*. Cambridge: The MIT Press.

_____ (2004) *Microsound*. Cambridge: The MIT Press.

Roederer, J. (1995) *Acústica y Psicoacústica de la Música*. Translated by G. Pozzati (1997). Buenos Aires: Ricordi Americana.

Rose, F. (1996) 'Introduction to the Pitch Organization of French Spectral Music'. *Perspectives of New music*, Vol.34 (2), pp. 6-39.

Schaeffer, P. (1966) *Tratado de los objetos musicales*. Translated by A. Cabezón de Diego (1996). Madrid: Alianza Editorial.

Stockhausen, K. (1971) *Texte zur Musik*. Schnäbel, D. ed. Köln: M. DuMont Schauberg.

_____ (2010) *Stockhausen on music*. Complied by R. Maconie. London: Marion Boyars.

Tadday, U. ed. (2004) *Musik-Konzepte Neue Folge. Sonderband. Wolfgang Rihm* Munich: Edition Text + Kritik in Richard Boorberg Verlag.

_____ (2009) *Musik-Konzepte Neue Folge. Heft 146. Helmut Lachenmann*. Munich: Edition Text + Kritik in Richard Boorberg Verlag.

_____ (2012) *Musik-Konzepte Neue Folge. Heft 155. Mathias Spahlinger*. Munich: Edition Text + Kritik in Richard Boorberg Verlag.

Xenakis, I. (1992) *Formalized Music: Thought and Mathematics in Music*. Hillsdale: Pendragon.

Zurbrugg, N. (2000) *Critical vices: the myths of postmodern theory*. Amsterdam: OPA (Overseas Publishers Association).

Scores and Recordings

Beethoven, L. v. (1997) '11 Bagatelles for Piano, Op. 119' *Bagatelles Op. 33, 119 & 126; Für Elise; Rondo in C; Allegretto in C minor; Klavierstück in B flat.* A. Brendel. USA: Philips Classics. 456 031-2. Tracks 10-20.

Berg, A. (1924) *Vier Stücke für Klarinette und Klavier, Op.5*. UE 7485. Vienna: Universal Edition.

_____ (2003) 'Four Pieces for Clarinet and Piano, Op.5'. *The Alban Berg Collection*. S. Meyer, O. Maisenberg. Germany: Deutsche Grammophon. 000205102, CD 2, Tracks 5-8.

Boulez, P. (1975) *Rituel - in memoriam Bruno Maderna*. UE 15941. London: Universal Edition.

_____ (1990) 'Rituel - in memoriam Bruno Maderna'. *Rituel/Éclat/Multiples*. P. Boulez cond. - BBC Symphony Orchestra, Ensemble InterContemporain. Europe: Sony Classical. SMK 45839. Track 1.

Cage, J. (1980) *Freeman Etudes. Books 1 and 2 (Etudes I-XVI)*. EP66813. New York: Edition Peters.

_____ (1993) *Freeman Etudes. Books One and Two*. I. Arditti, violin. USA: Mode. 32.

Donatoni, F. (1973) *Lied, per tredici strumenti*. S. 7498 Z. Milan: Edizioni Suvini Zerboni.

_____ (1977) *Lumen, per sei strumenti*. S. 8064 Z. Milan: Edizioni Suvini Zerboni.

_____ (1993) 'Lied'. *Franco Donatoni: Chamber Music 1960-80*. Gruppo Musica Insieme Di Cremona. Italy: Stradivarius. STR 33304SD. Track 2.

_____ (1993) 'Lumen'. *Franco Donatoni: Chamber Music 1960-80*. Gruppo Musica Insieme Di Cremona. Italy: Stradivarius. STR 33304SD. Track 3.

Feldman, M. (1976) *Routine Investigations*. UE 21049. London: Universal Edition.

_____ (1991) 'Why patterns?'. *Rothko Chapel; Why patterns?* California E.A.R. Unit. USA: New Albion Records. NA039CD. Track 6.

_____ (1994) 'Routine Investigations'. *Morton Feldman - Routine Investigations; The Viola in my life I, II; For Franck O'Hara; I met Heine on the Rue Fürstenberg*. Ensemble Recherche. France: Montaigne. MO 782018. Track 1.

_____ (2001) *Why patterns?* UE 16263L. London: Universal Edition

Ferneyhough, B. (2005) *no time (at all) - five post-pieces for two guitars*. EP 7789. London: Edition Peters.

_____ (2008) *Exordium - String Quartet.* EP 71045. London: Edition Peters.

_____ (2010) 'No time (at all)'. *Terrain*. Elision Ensemble. Austria: Kairos. 0013072KAI. Track 2.

_____ (2014) 'Exordium'. *Ferneyhough: Complete Works for String Quartet & Trio*. Arditti Quartet. France: Æon. AECD 1335. CD 3, Track 6.

Kurtág, G. (1964) *Quartetto per archi, Op. 1*. Z 40 128. Budapest: Editio Musica Budapest.

_____ (2011) 'String Quartet Op. 1'. *György Kurtág - Complete Works for String Quartet - Athena Quartett*. Athena String Quartet. Germany: Neos Music. NEOS 11033. Tracks 39-44.

Lachenmann, H. (1967) *Intérieur I - für einen Schlagzeugsolisten.* M 1376 E. München: Edition Modern.

_____ (1980) *Pression - für einen Cellisten*. HG 865. Wiesbaden: Breitkopf & Härtel.

_____ (1980) *Dal Niente (Intérieur III)*. HG 866. Wiesbaden: Breitkopf & Härtel.

_____ (1980) *Gran Torso*. KM 2233/LP. Wiesbaden: Breitkopf & Härtel.

_____ (1989) *II. Streichquartett: Reigen seliger Geister*. KM 2410/LP. Wiesbaden: Breitkopf & Härtel.

_____ (1994) 'Intérieur I'. *Helmut Lachenmann: Allegro Sostenuto - Pression - Dal Niente - Intérieur I*. J. Beer, percussion. Austria: Col Legno. WWE 31863. Track 4.

_____ (1994) 'Pression'. *Helmut Lachenmann: Allegro Sostenuto - Pression - Dal Niente - Intérieur I*. W. Grimmer, cello. Austria: Col Legno. WWE 31863. Track 2.

_____ (1994) 'Dal Niente'. *Helmut Lachenmann: Allegro Sostenuto - Pression - Dal Niente - Intérieur I*. E. Brunner, clarinet. Austria: Col Legno. WWE 31863. Track 3.

_____ (2002) *III. Streichquartett: Grido*. KM2493. Wiesbaden: Breitkopf & Härtel.

_____ (2010) 'Gran Torso'. *Helmut Lachenmann - String Quartets*. Stadler Quartett. Germany: Neos. NEOS 10806. Track 1.

_____ (2010) 'Reigen seliger Geister'. *Helmut Lachenmann - String Quartets*. Stadler Quartett. Germany: Neos. NEOS 10806. Track3.

_____ (2010) 'Grido'. *Helmut Lachenmann - String Quartets*. Stadler Quartett. Germany: Neos. NEOS 10806. Track 2.

Nunes, E. (1994) 'Degrés'. *Degrés - Nachtmusik*. Ensemble Contrechamps. France: Accord. 204392. Tracks 1-10.

Saunders, R. (2011) *Stasis*, performed by Ensemble musikFabrik. Donauhallen, Strawinsky Saal as part of the festival Donaueschinger Musiktage. [15 October 2011]

Schoenberg, A. (1952) *Herzgewächse: Op. 20*. UE 7927. Vienna: Universal Edition.

_____ (1998) 'Herzgewächse: Op. 20'. *Pierrot lunaire: Op. 21; Herzgewächse: Op. 20; Ode to Napoleon Buonaparte: Op. 41*. Ensemble InterContemporain, P. Boulez cond. Germany: Deutsche Grammophon. 457 630-2. Track 22.

Schumann, R. (2001) 'Davidsbündlertänze: Op. 6'. *Davidsbündlertänze: Op. 6; Concert sans orchestre: Op. 14*. M. Pollini, piano. Germany: Deutsche Grammophon. 471 3692 7. Tracks 1-18.

_____ (2006) 'Carnaval, Op. 9'. *Schumann - Pierre Laurent-Aimard - Carnaval; Études Symphoniques*. Pierre Laurent-Aimard, piano. Europe: Warner Classics. 2564 63426-2. Tracks 19-40.

_____ (2006) *Davidsbündlertänze: Op. 6*. Ernst Hettrich ed. HN 244. München: G. Henle.

Sosa, M. (2011) 'Balderrama'. *Mercedes Sosa: La Negra: The Definitive Collection*. UK: Wrasse Records. WRASS291. CD1, Track 16.

Spahlinger, M. (1983) *Adieu m'amour - Hommage à Guillaume Dufay*. Hamburg: Peer Musikverlag.

_____ (1998) 'Adieu m'amour - Hommage à Guillaume Dufay'. *Mathias Spahlinger - Musica Impura*. Ensemble Recherche; M. Mellinger, violin, L. Fels, cello. France: Accord. 206222. CD 2, Track 3.

_____ (2005) *farben der frühe/musica viva vol. 16*. Ensemble SurPlus, J. Avery cond. Germany: Neos. NEOS 10710.

Webern, A. (1994) 'Fünf Sätze für Streichquartett, Op. 5'. *Anton Webern - The Complete String Trios And Quartets*. Arditti Quartet. France: Montagne. MO 789008. Track 1-5.

_____ (1998) *Fünf Sätze für Streichquartett, Op. 5*. UE 5889. Vienna: Universal Edition.

r e l i e v e s

(2010)

for ensemble

matías hancke de la fuente

r e l i e v e s

Instrumentation

Oboe

Clarinet in B♭

Bassoon

Horn

Piano

Performance notes

Accidentals apply throughout the bar

Wind instruments should play without vibrato unless otherwise indicated

 Quarter tone flat/sharp respectively

bisb. bisbigliando - find alternative fingerings to the given note. Slight microtonal variations are expected to occur

M Multiphonic sound

■ air sound

 'exponential' crescendo

 crescendo dal niente

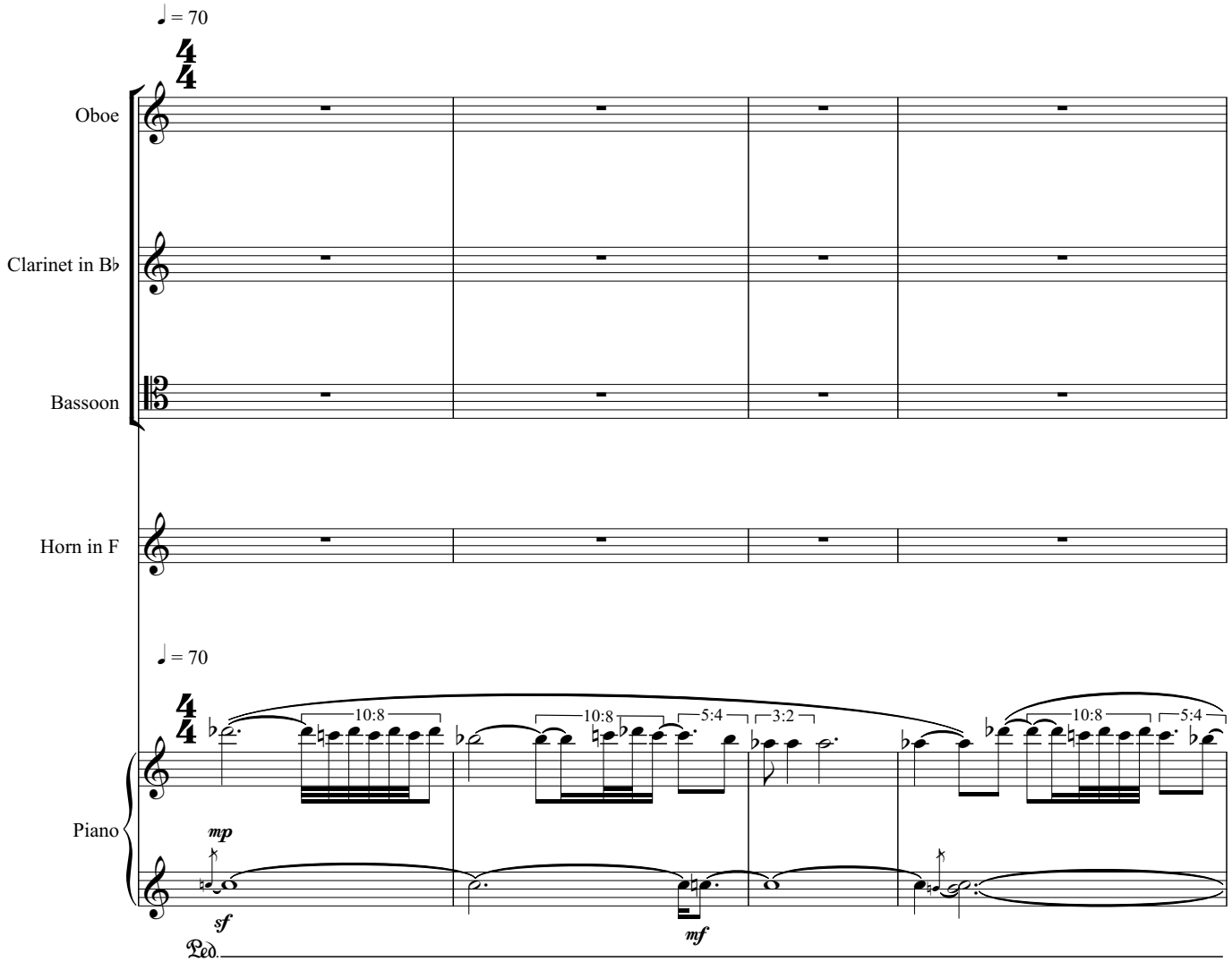
 diminuendo al niente

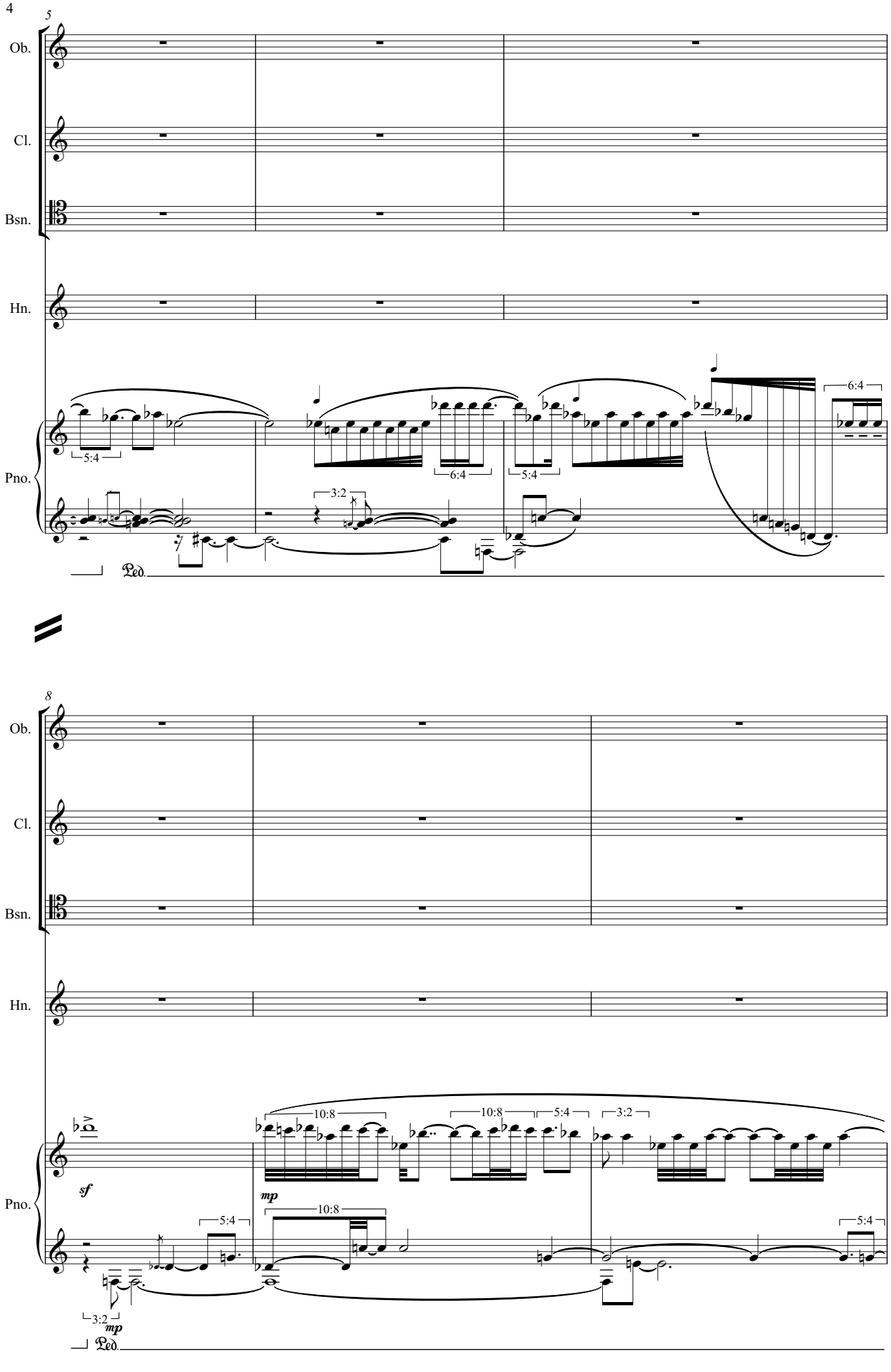
The score is in C

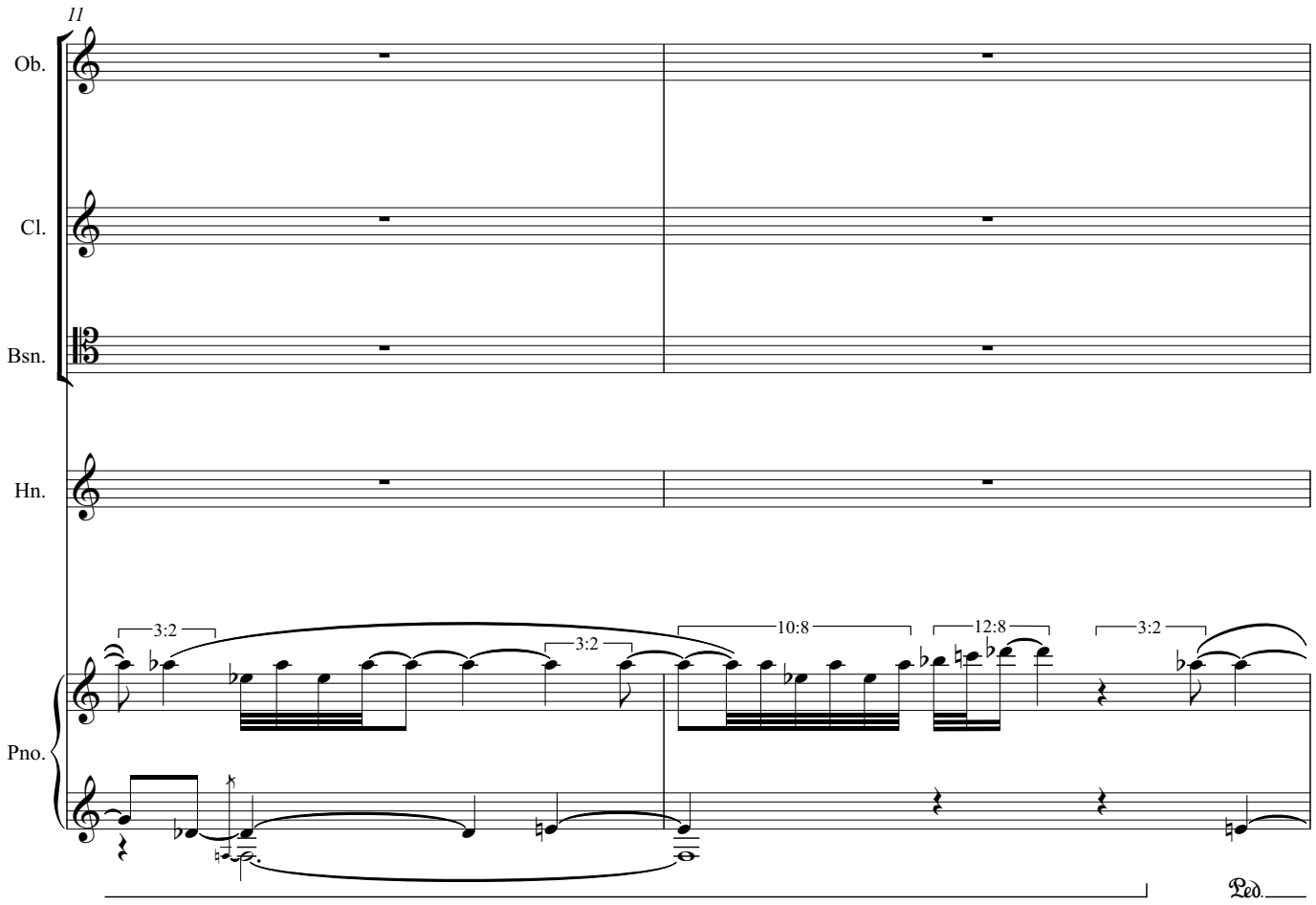
Duration: ca. 8' 30"

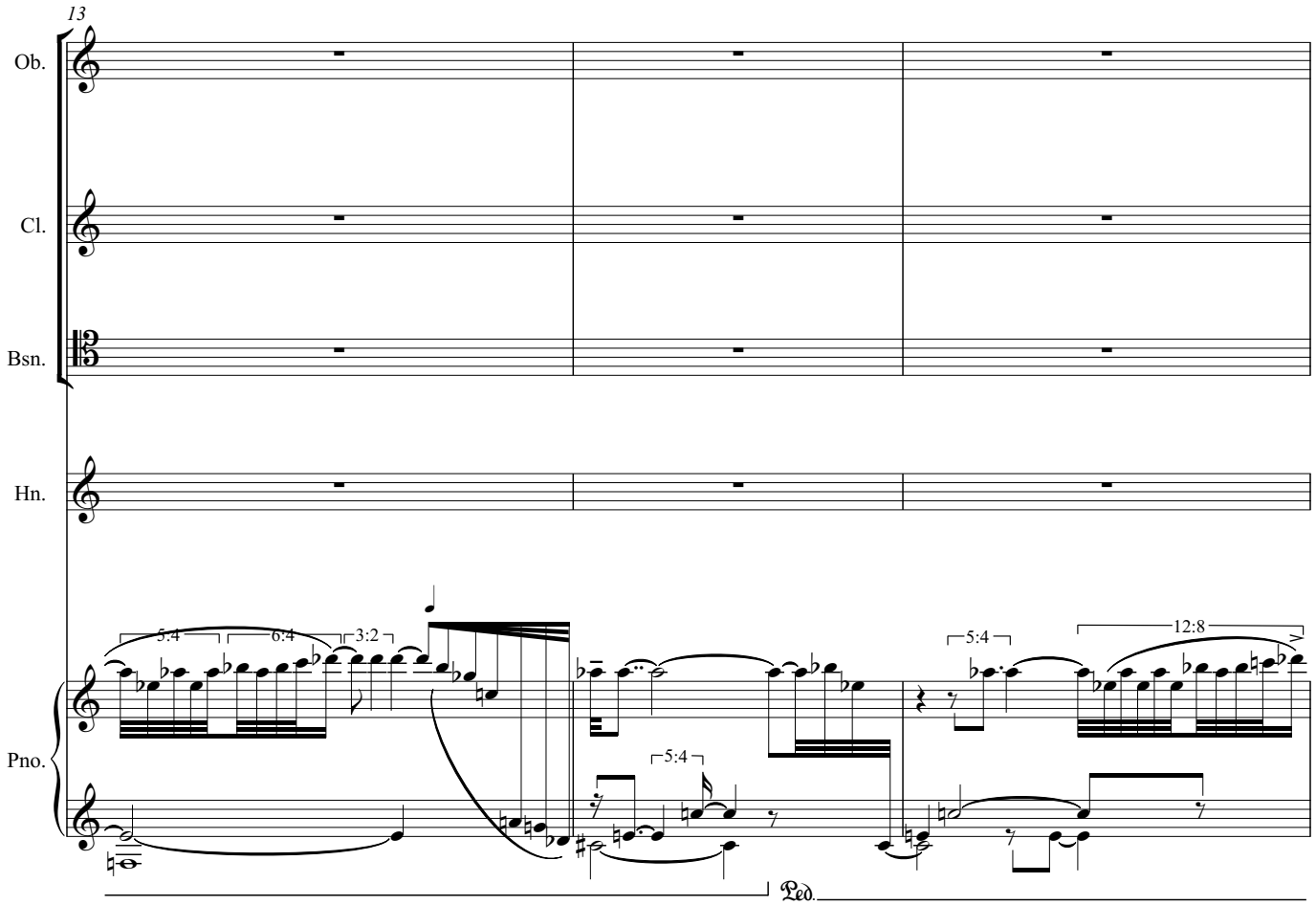
r e l i e v e s

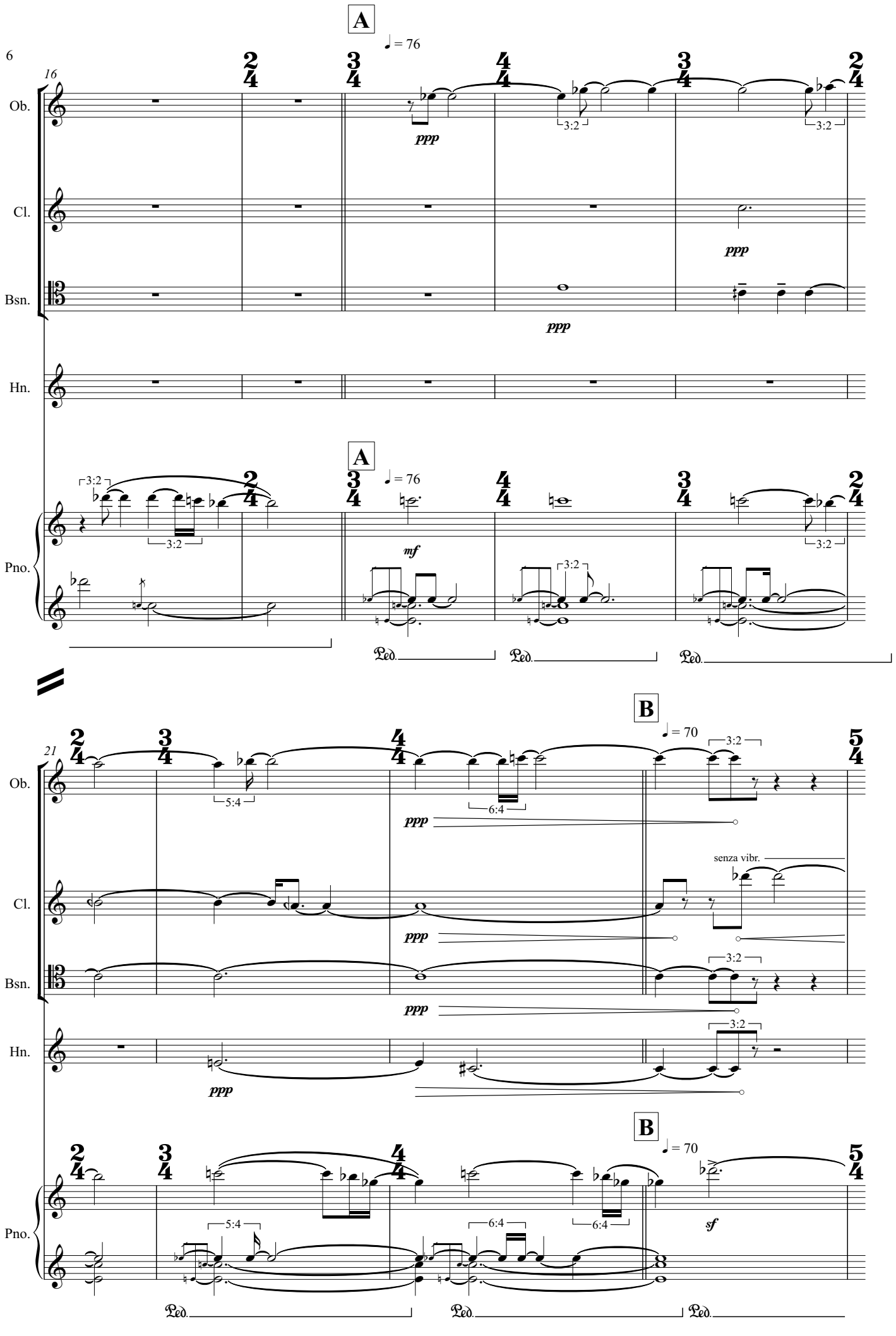
matías hancke de la fuente
(2010)

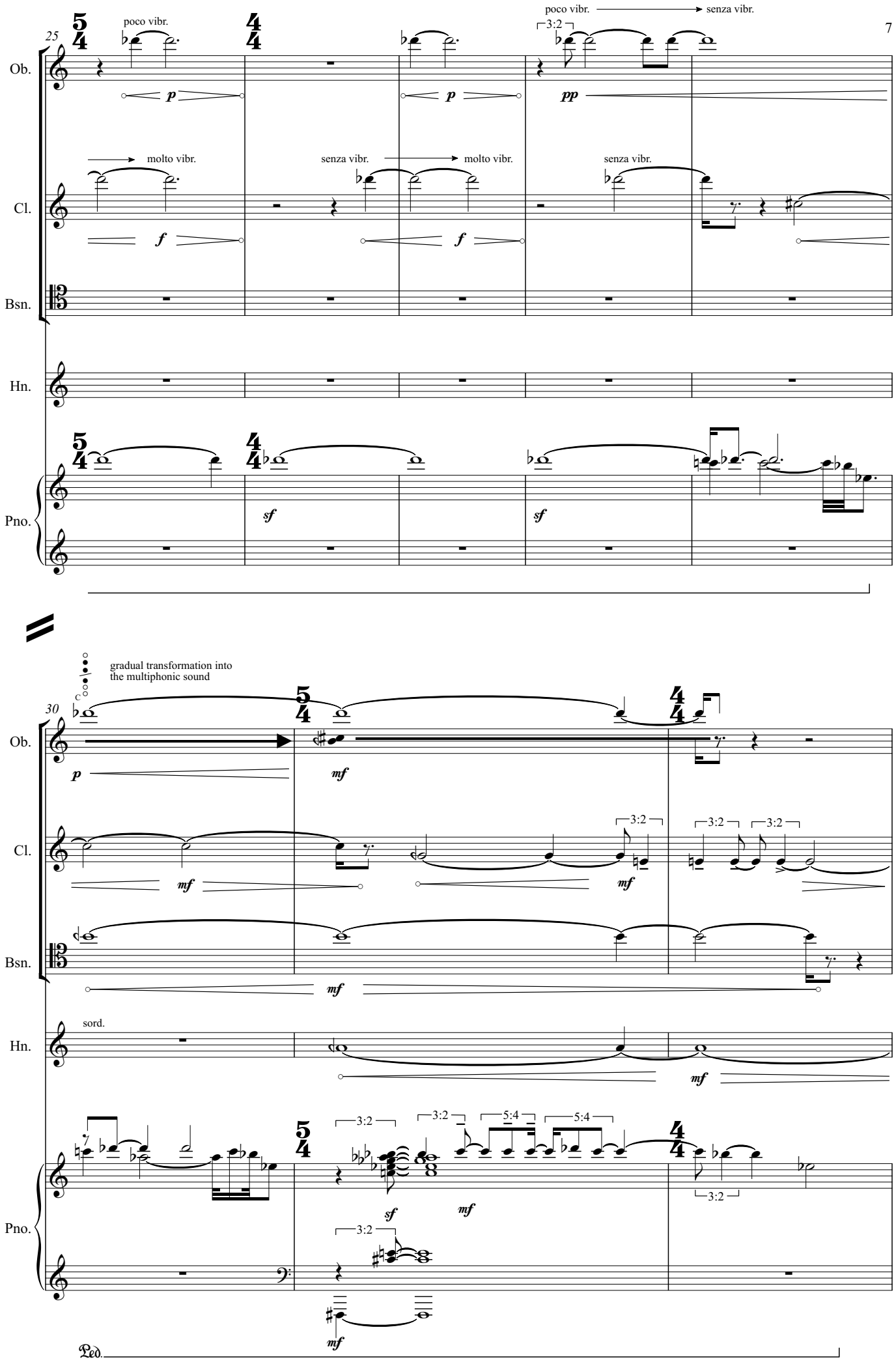


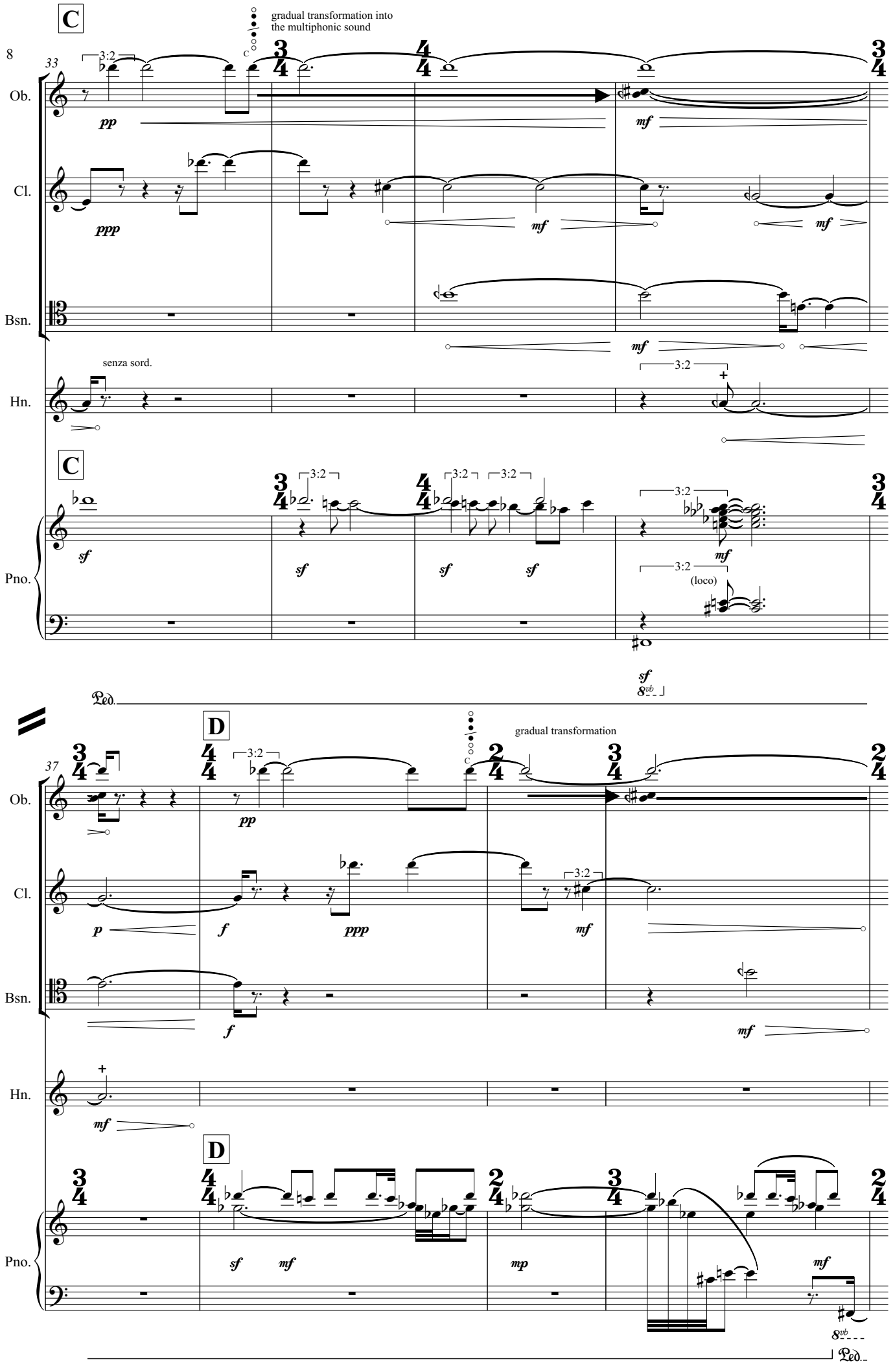

5
Ob.
Cl.
Bsn.
Hn.
Pno.
5:4
6:4
3:2
Ped.
8
sf
mp
10:8
5:4
3:2

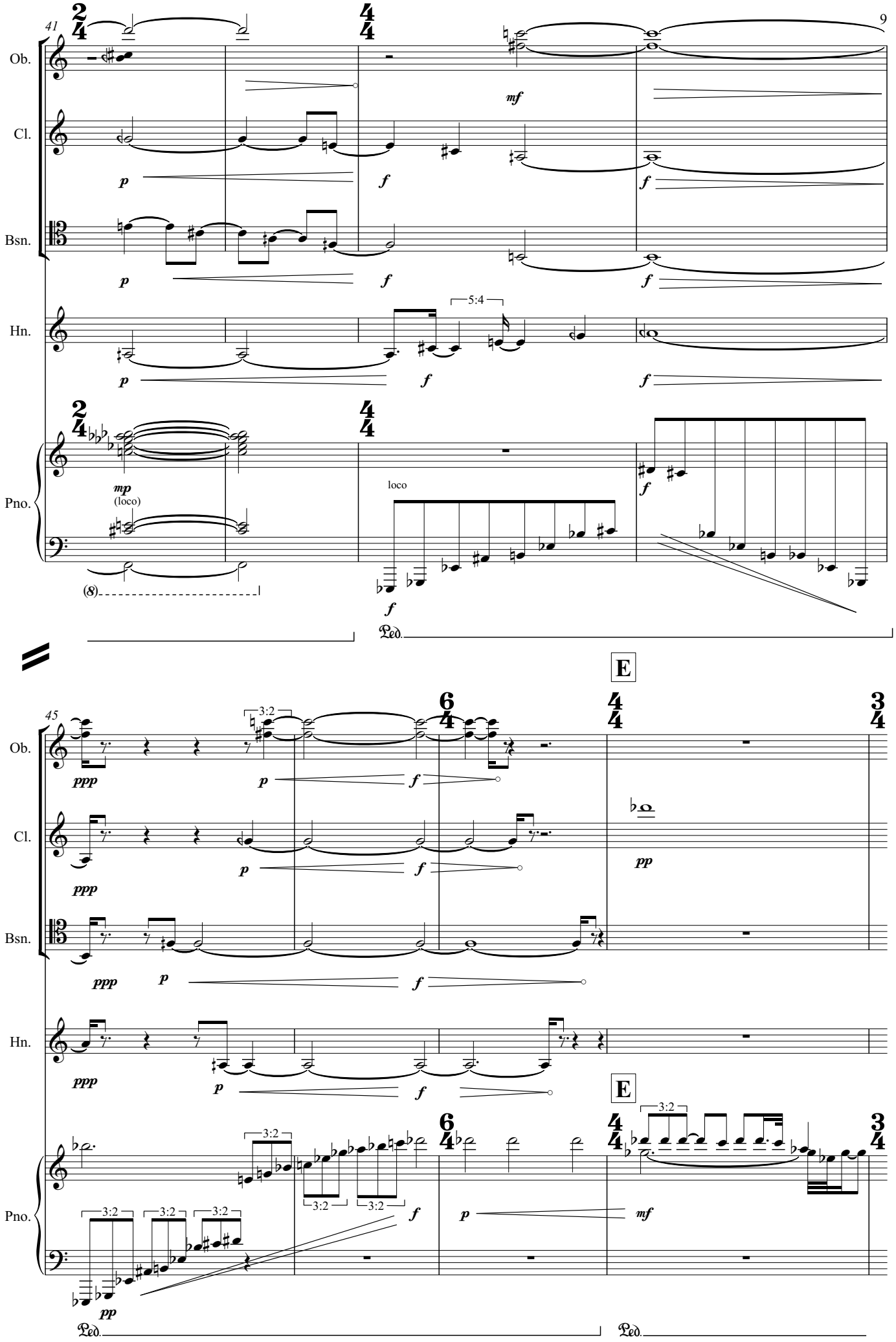

11
Ob.
Cl.
Bsn.
Hn.
Pno.
3:2
3:2
10:8
12:8
3:2
Ped.

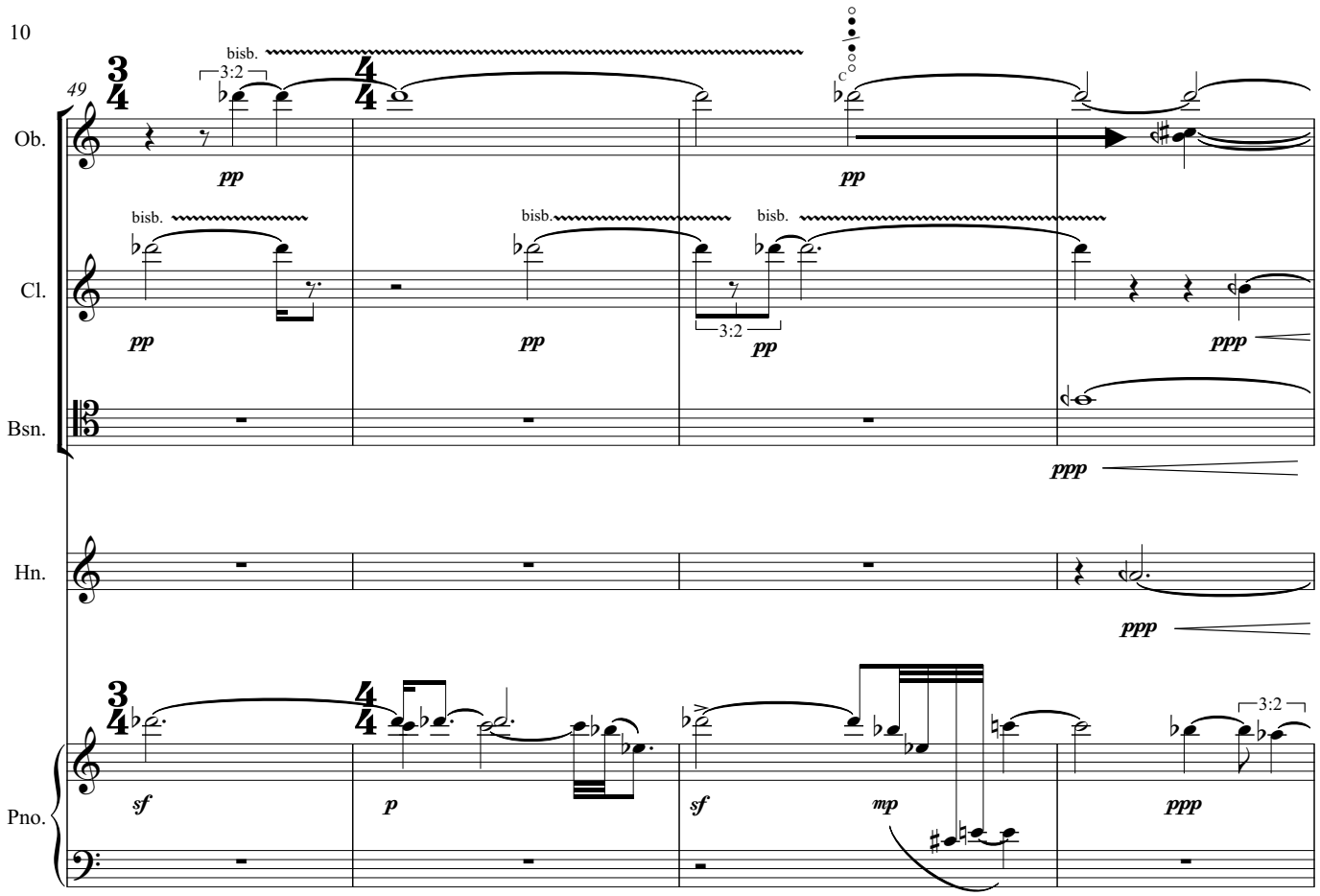

13
Ob.
Cl.
Bsn.
Hn.
Pno.
5:4
6:4
3:2
5:4
5:4
12:8
Ped.

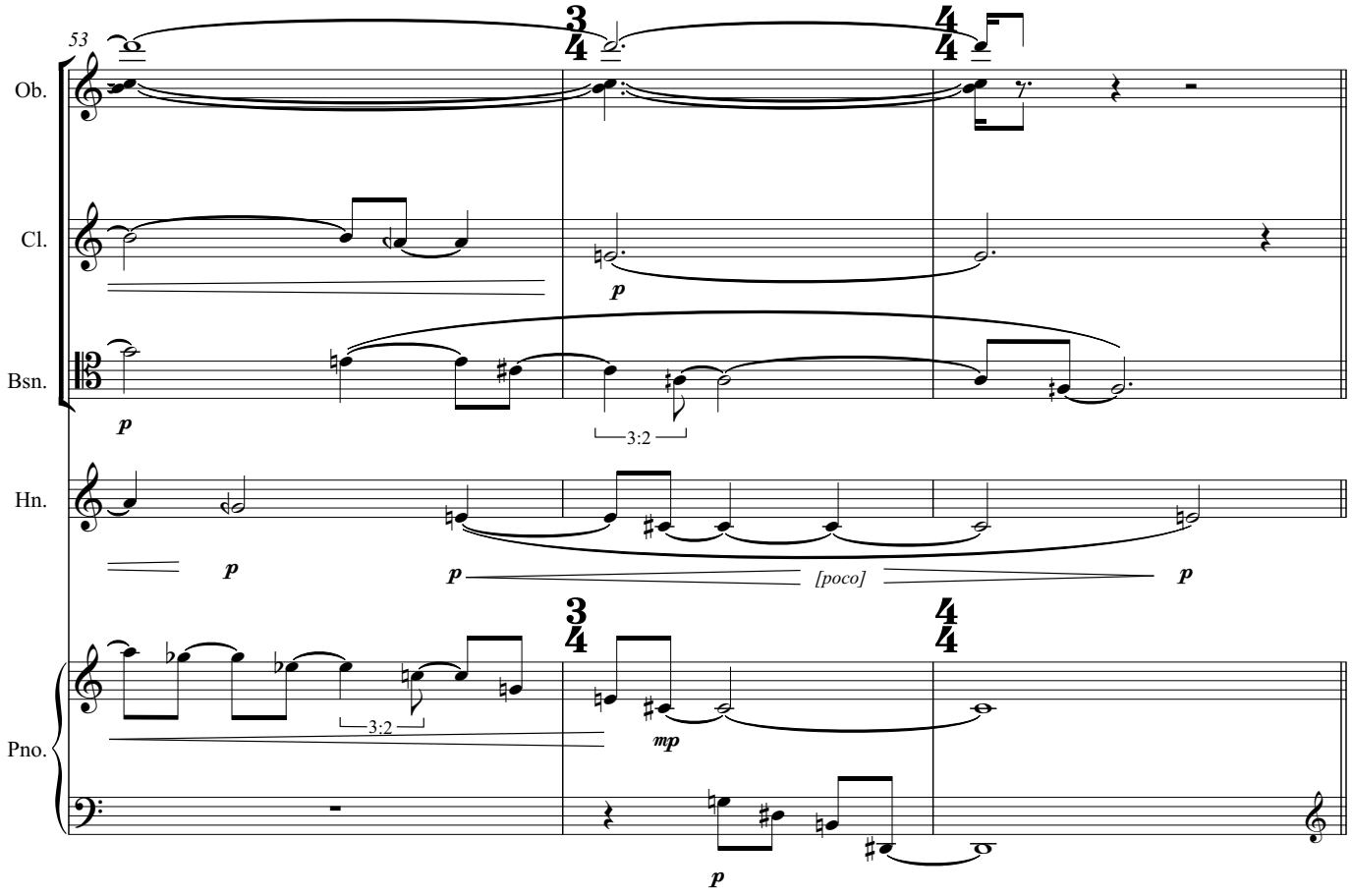

A
♩ = 76
16
Ob.
Cl.
Bsn.
Hn.
Pno.
ppp
mf
3:2
Ped.
B
♩ = 70
21
5:4
6:4
senza vibr.
sf

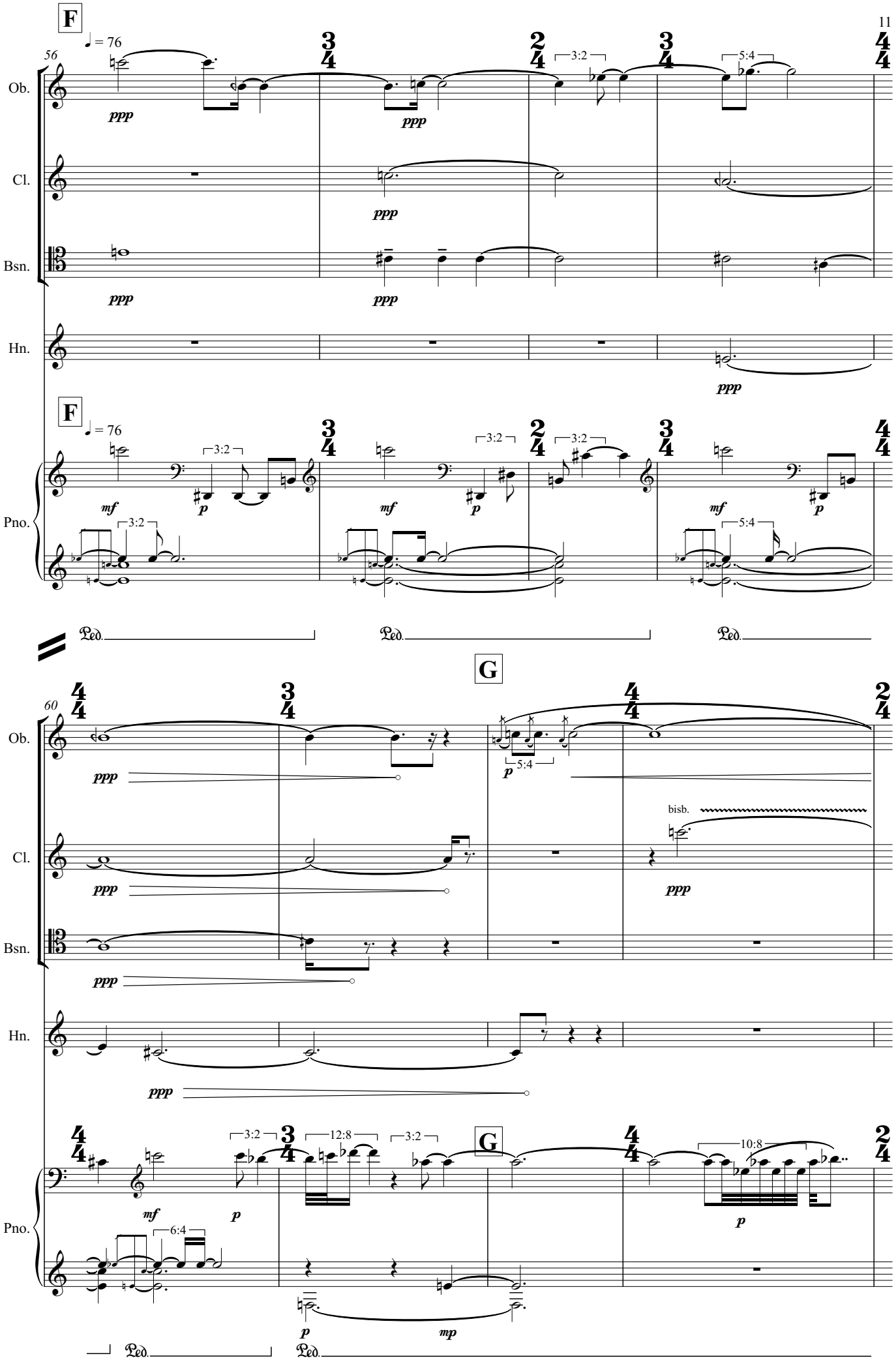

25
poco vibr.
poco vibr.
senza vibr.
3:2
Ob.
p
p
pp
molto vibr.
senza vibr.
molto vibr.
senza vibr.
Cl.
f
f
Bsn.
Hn.
Pno.
sf
sf
30
gradual transformation into
the multiphonic sound
Ob.
p
mf
Cl.
mf
mf
3:2
3:2
3:2
Bsn.
mf
sord.
Hn.
mf
3:2
3:2
5:4
5:4
3:2
Pno.
sf
mf
3:2
mf
Ped.

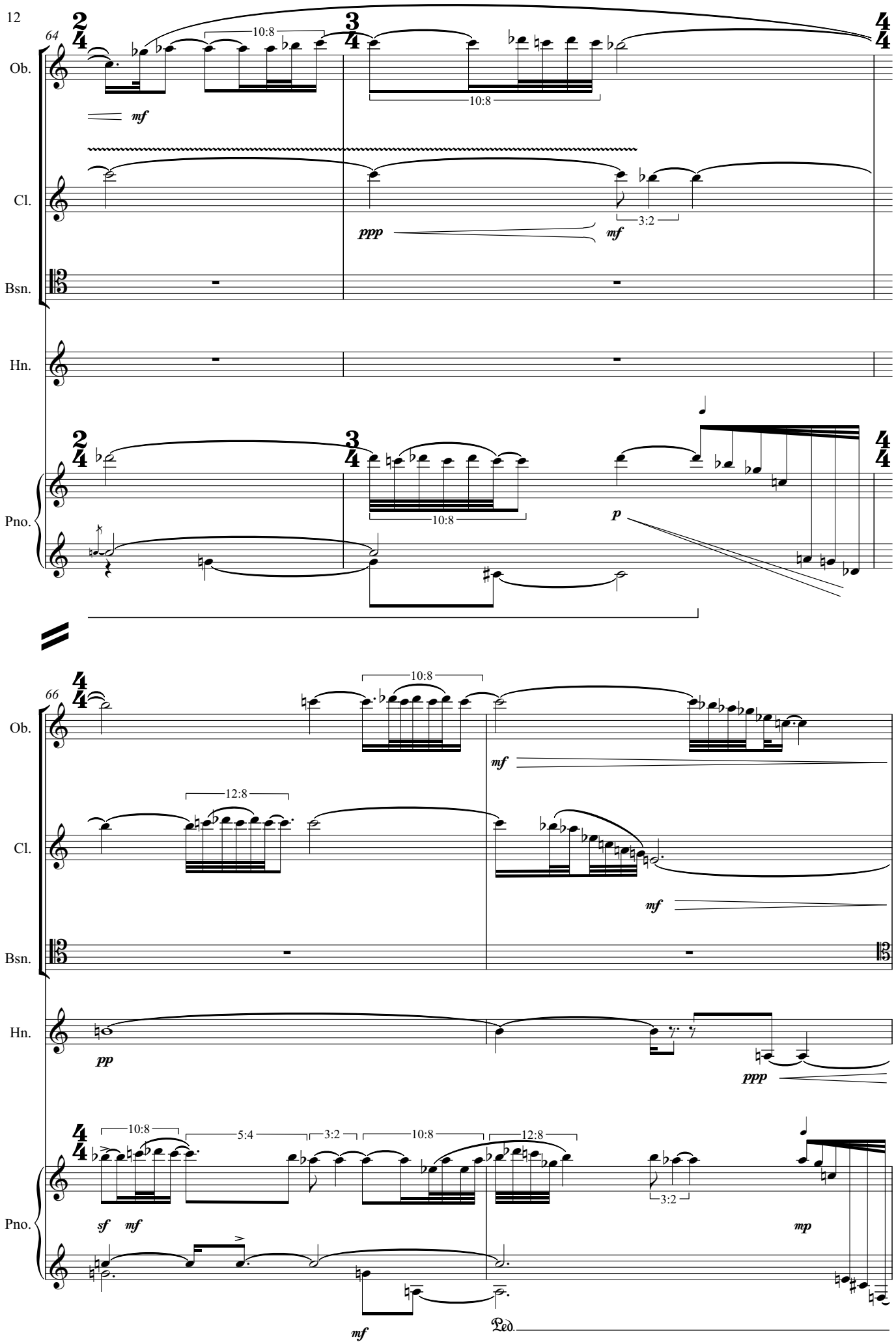

C
gradual transformation into
the multiphonic sound
33
Ob.
Cl.
Bsn.
Hn.
Pno.
pp
ppp
mf
senza sord.
3:2
(loco)
sf
8vb
Ped.
D
gradual transformation
37
p
f
mp

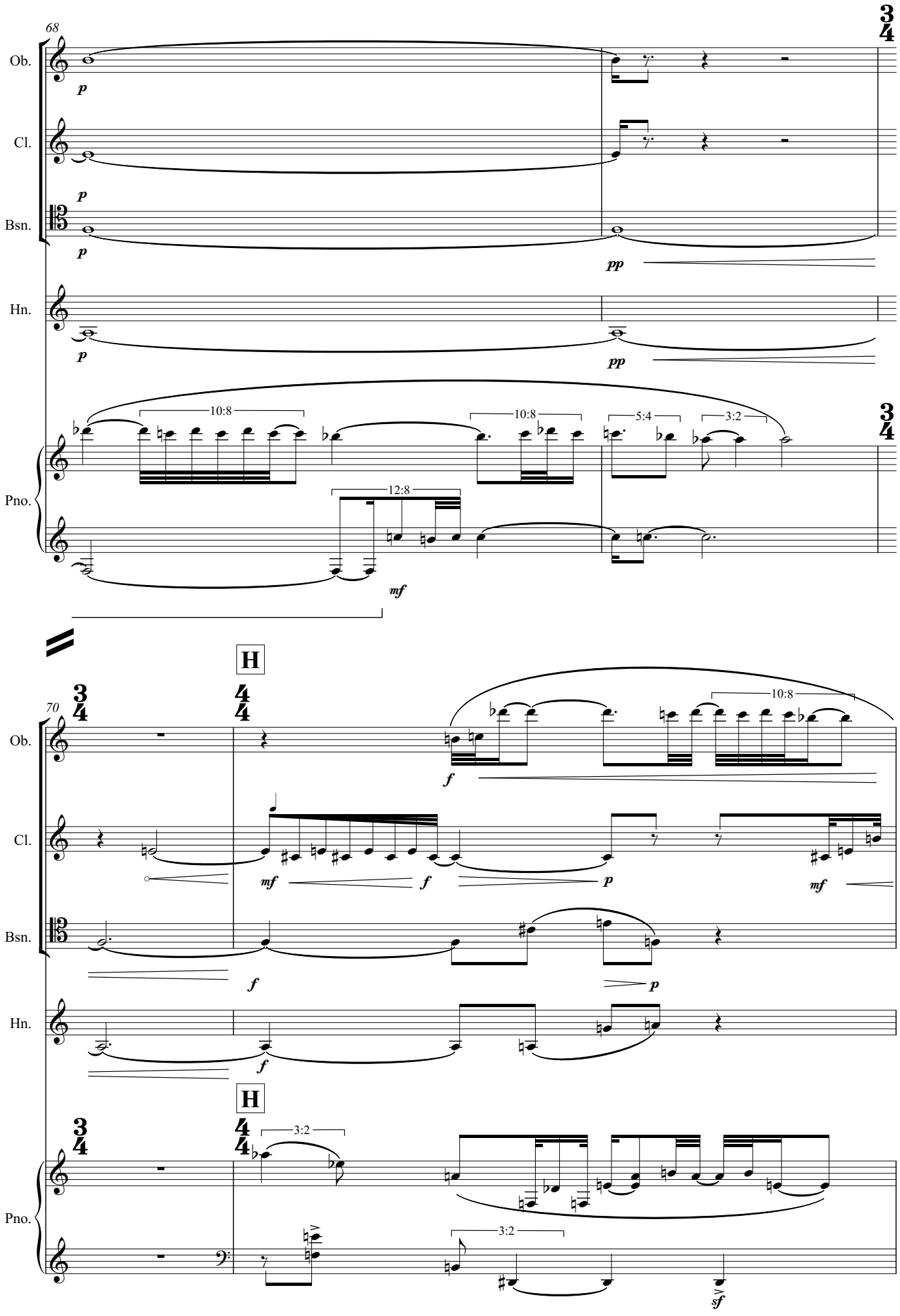

41
Ob.
Cl.
Bsn.
Hn.
Pno.
mf
mp
(loco)
loco
5:4
Ped.
45
E
3:2
pp
Ped.
Ped.

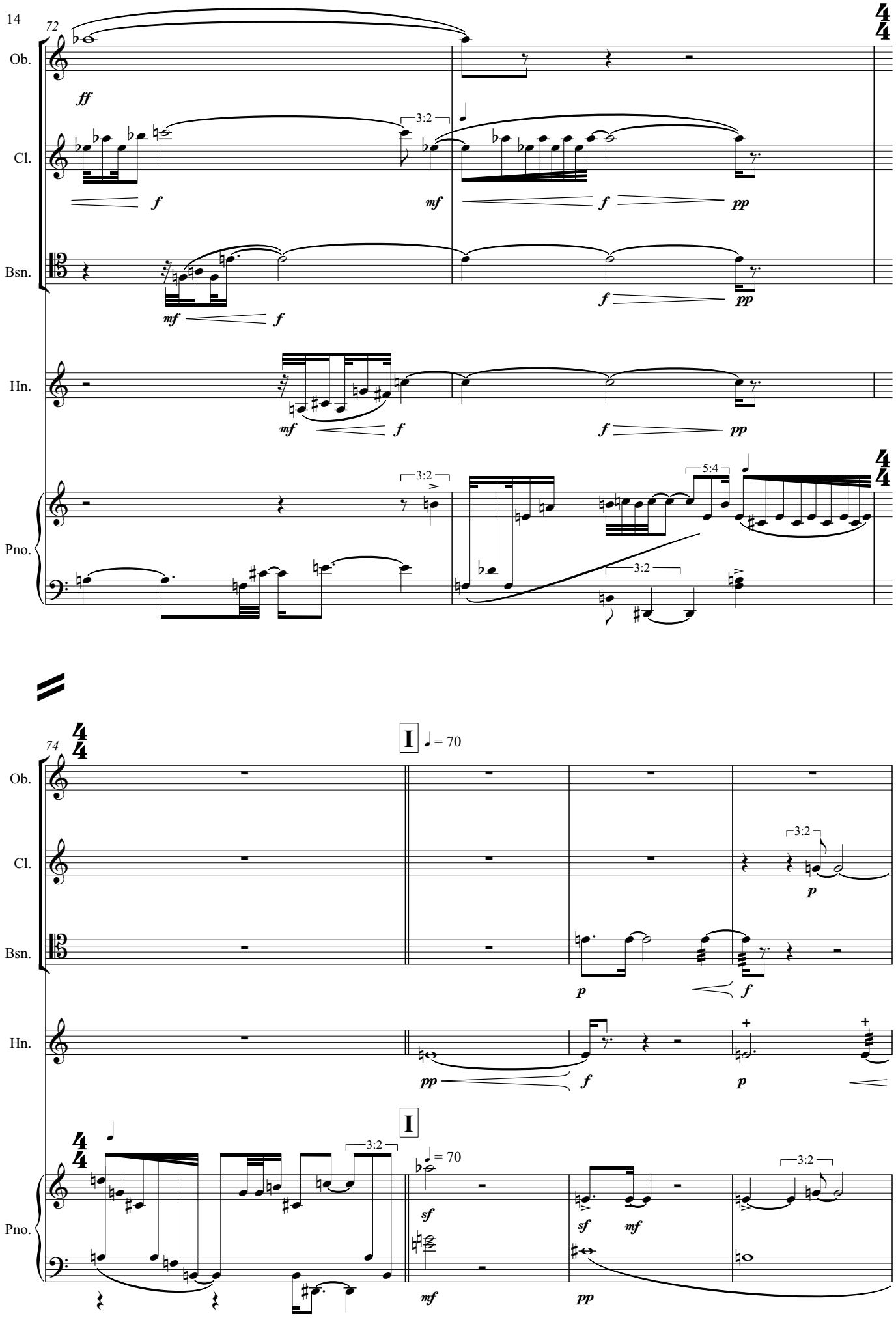

49
Ob.
Cl.
Bsn.
Hn.
Pno.
bisb.
3:2
pp
ppp
sf
p
mp

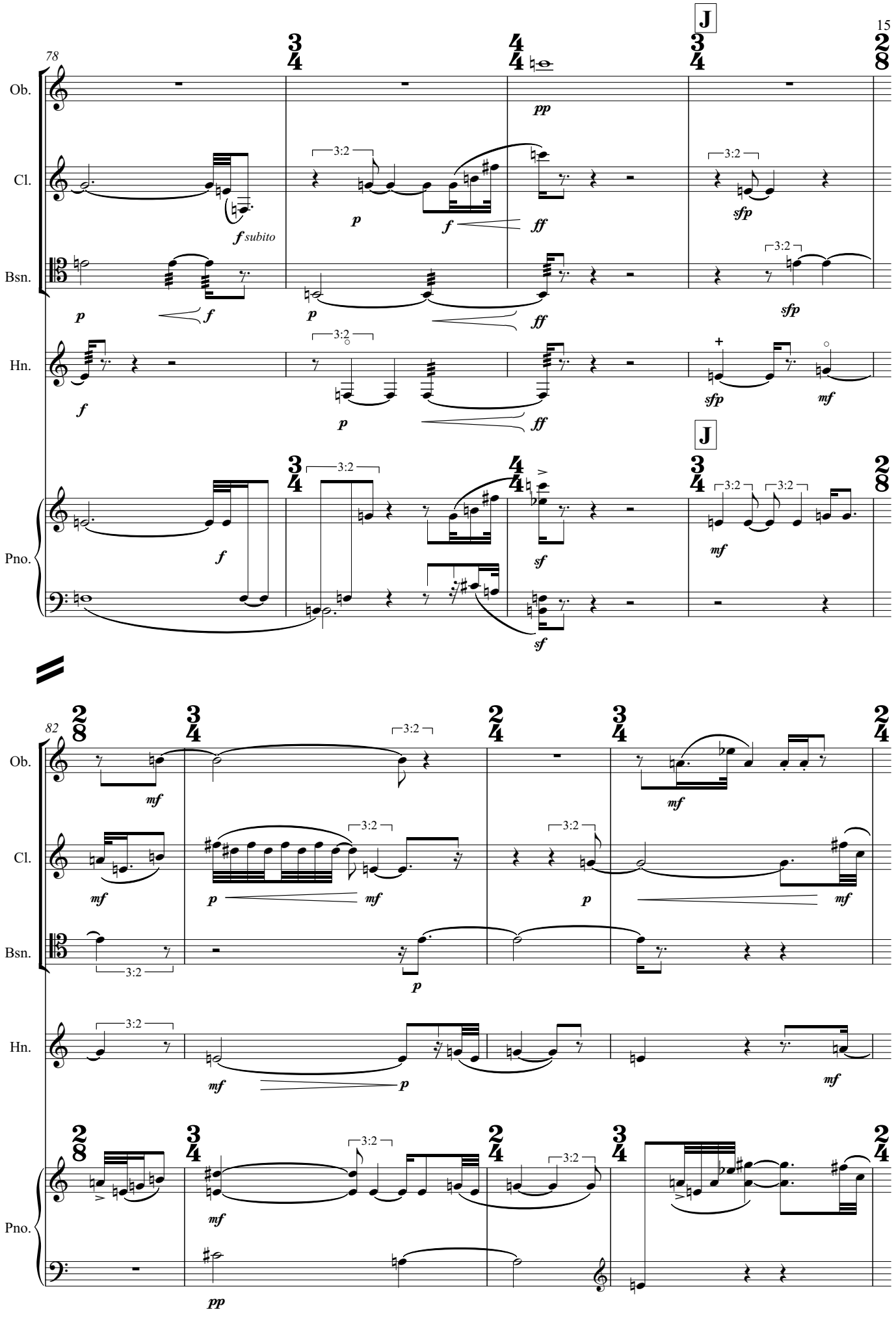

53
Ob.
Cl.
Bsn.
Hn.
Pno.
3:2
p
mp
[poco]

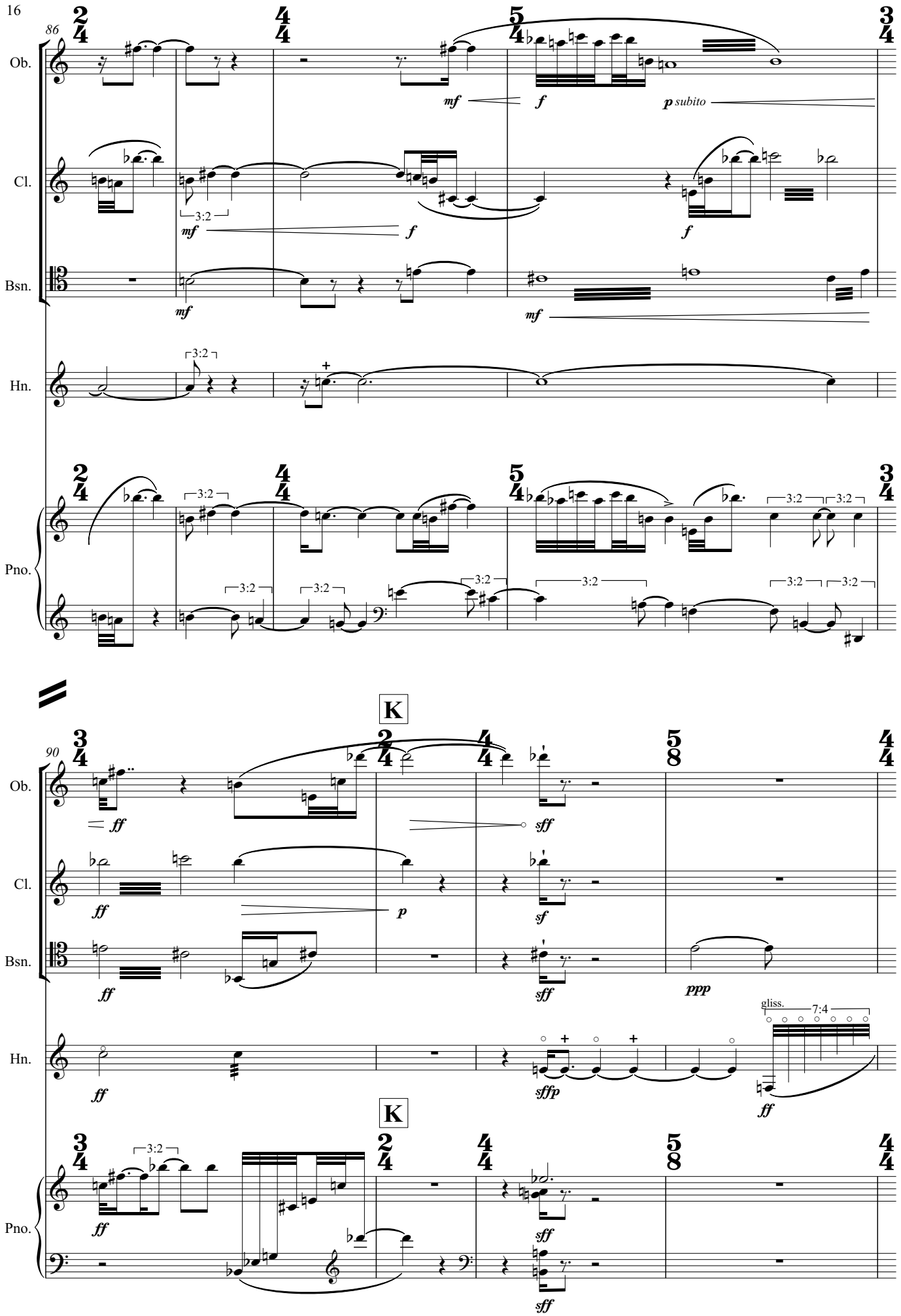

F
♩ = 76
56
Ob.
Cl.
Bsn.
Hn.
Pno.
ppp
mf
p
3:2
5:4
Ped.
G
60
bisb.
12:8
6:4
10:8
mp

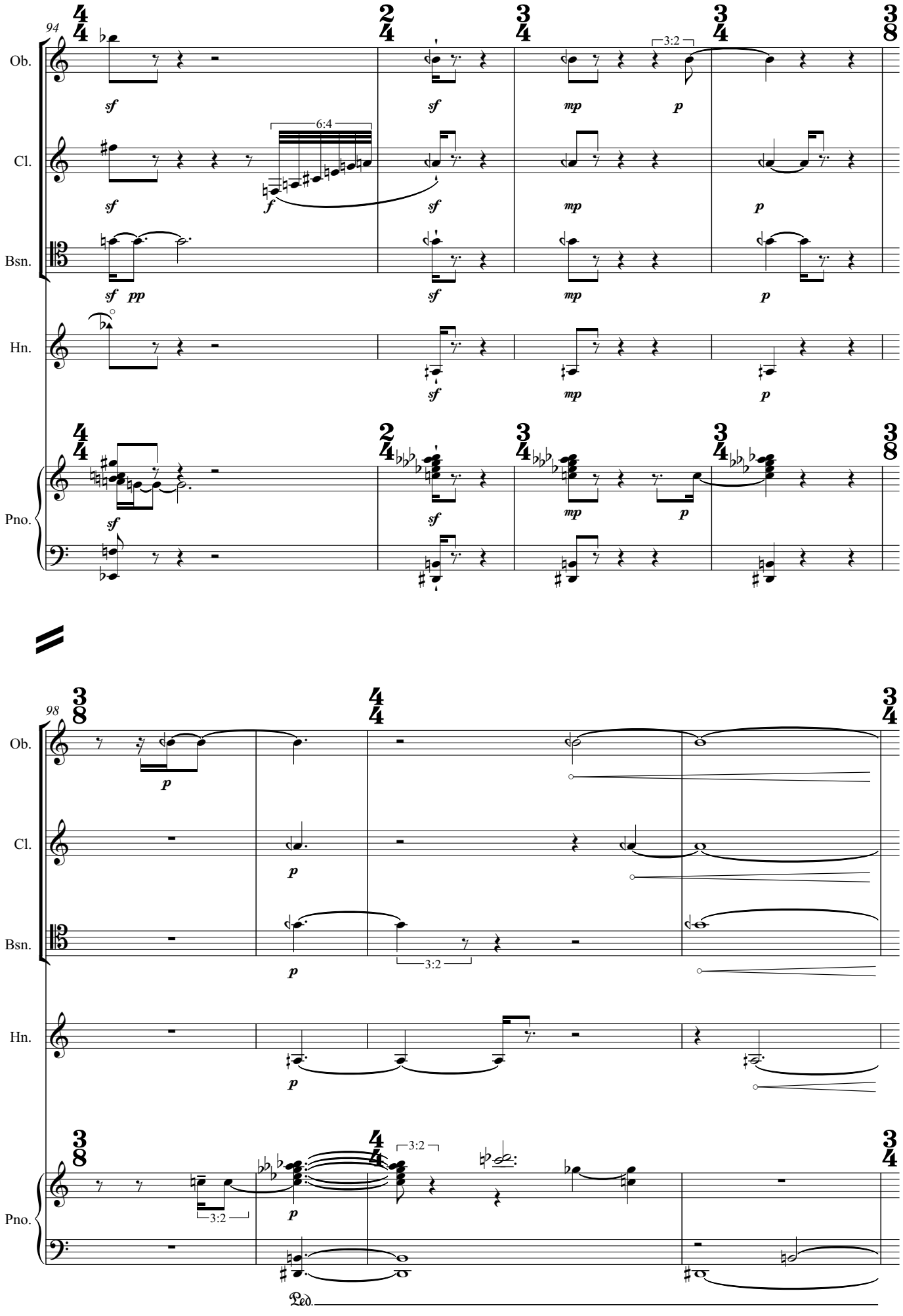

64
Ob.
Cl.
Bsn.
Hn.
Pno.
mf
ppp
mf
p
10:8
3:2
66
pp
ppp
12:8
5:4
sf
mp
Ped.

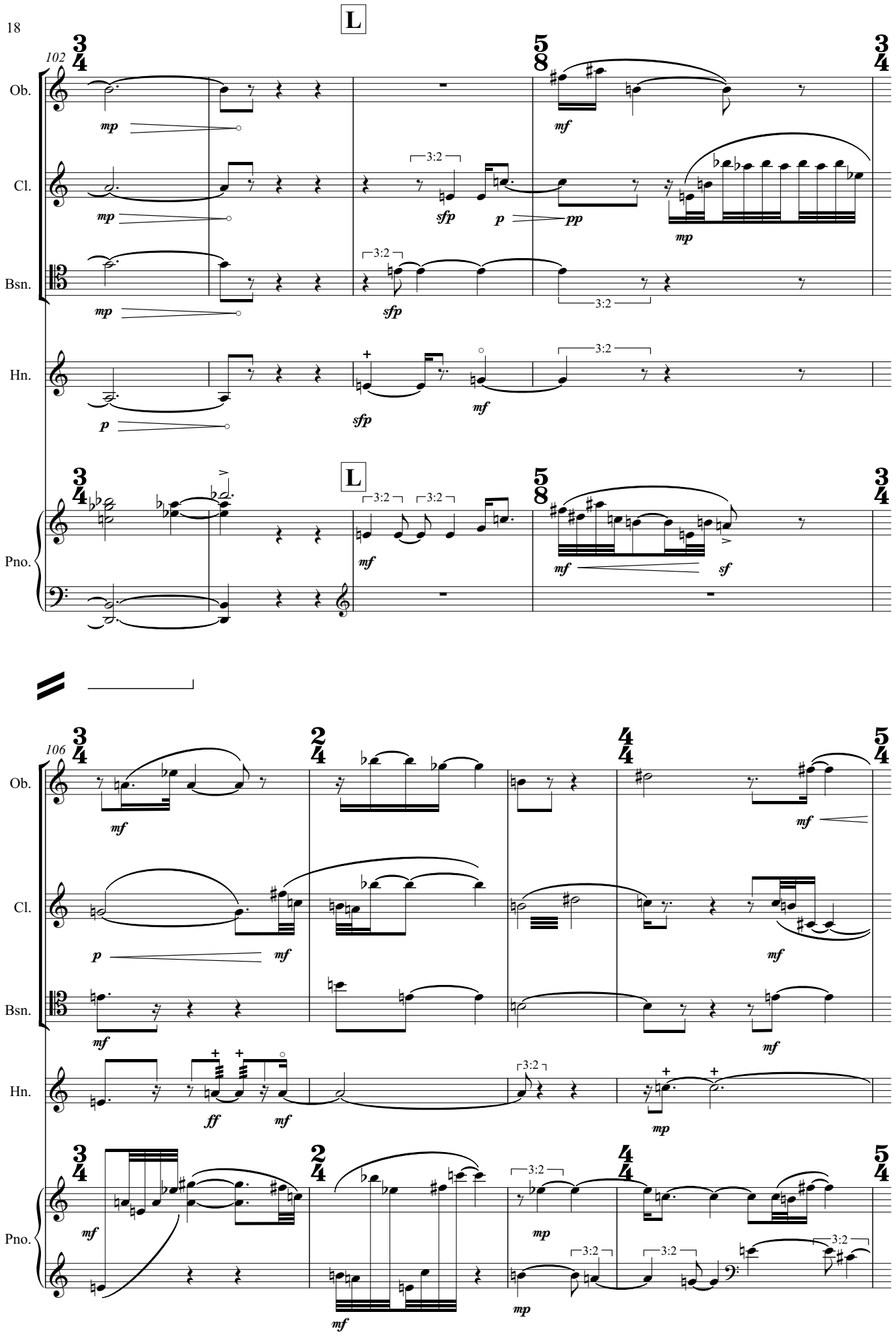

68
Ob.
Cl.
Bsn.
Hn.
Pno.
p
pp
mf
10:8
12:8
5:4
3:2
H
70
f
mf
sf
3:2

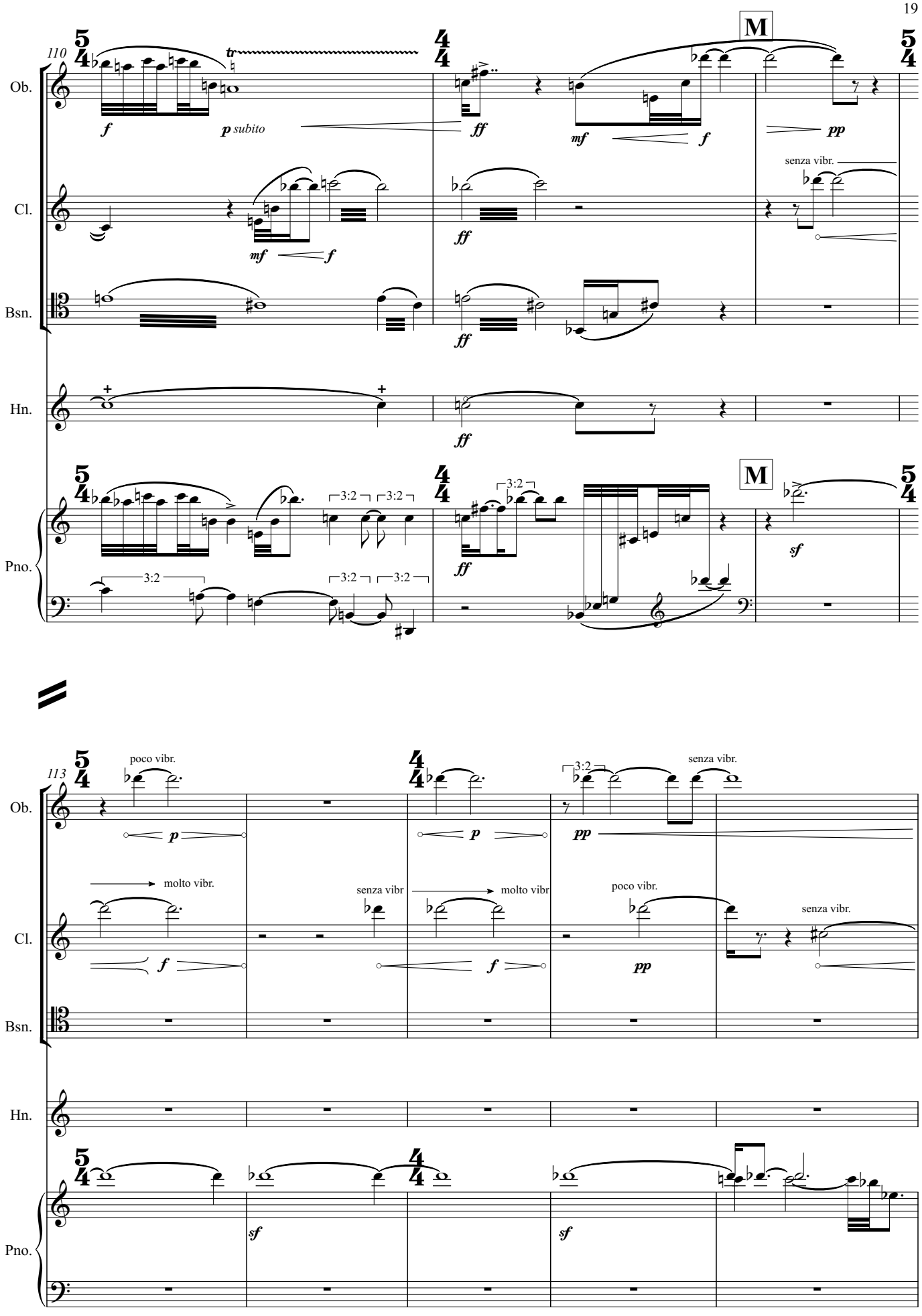

72
Ob.
Cl.
Bsn.
Hn.
Pno.
ff
f
mf
pp
3:2
5:4
74
I
= 70
sf

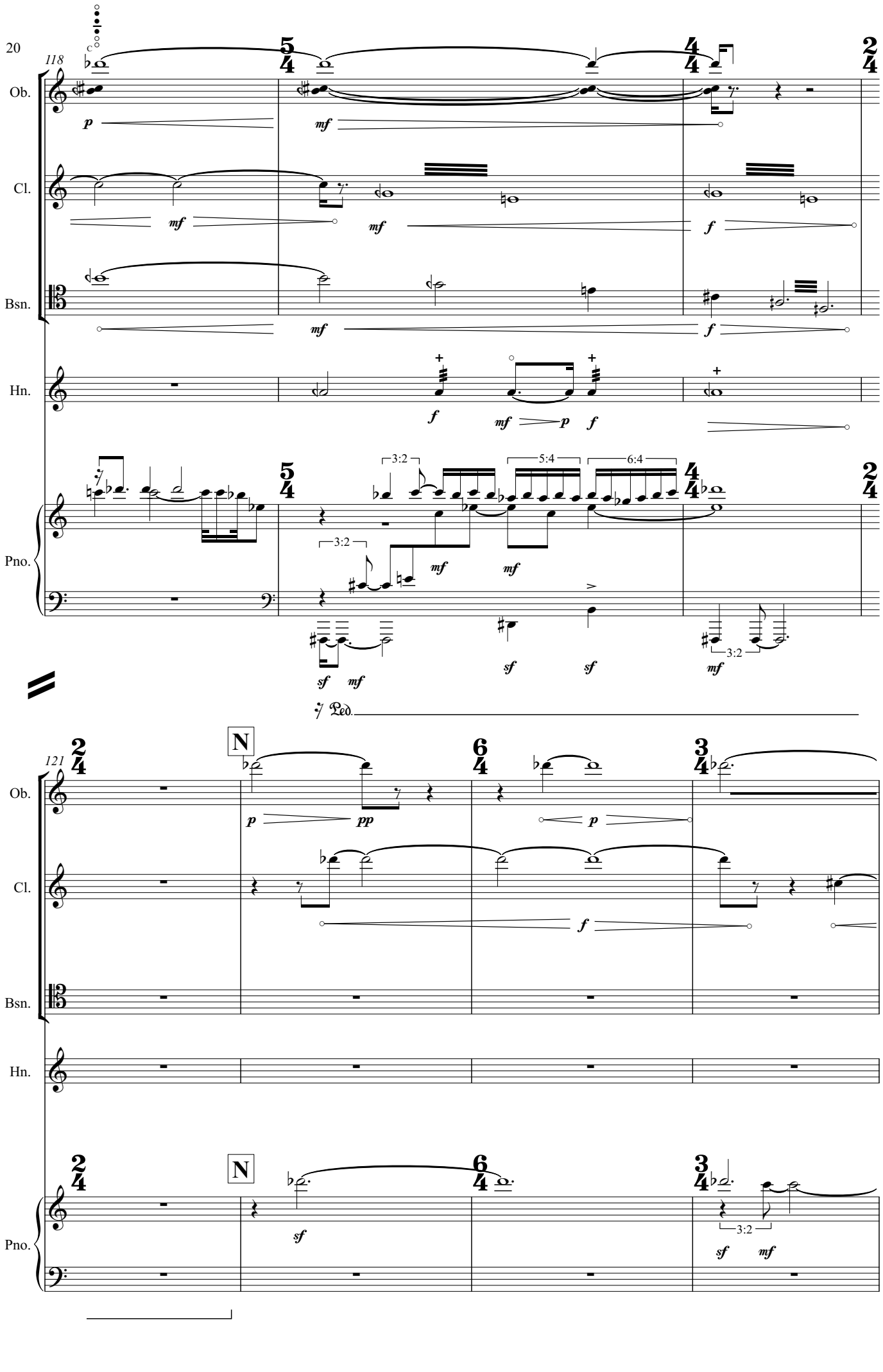

78
Ob.
Cl.
Bsn.
Hn.
Pno.
J
3:2
f subito
pp
ff
sfp
mf
sf
82
pp

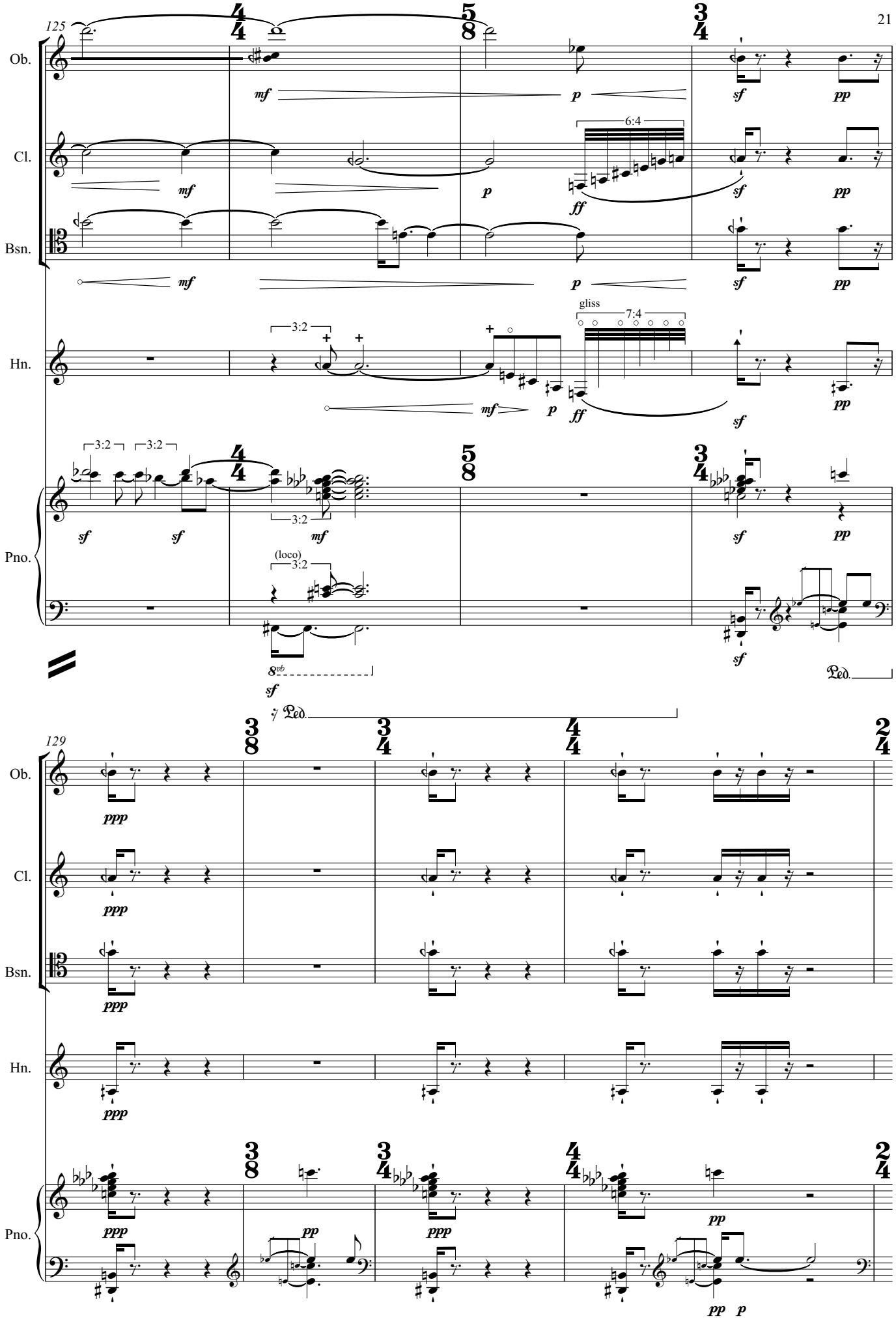

86
Ob.
Cl.
Bsn.
Hn.
Pno.
mf
f
p subito
3:2
90
K
ff
sff
sf
ppp
sffp
gliss.
7:4

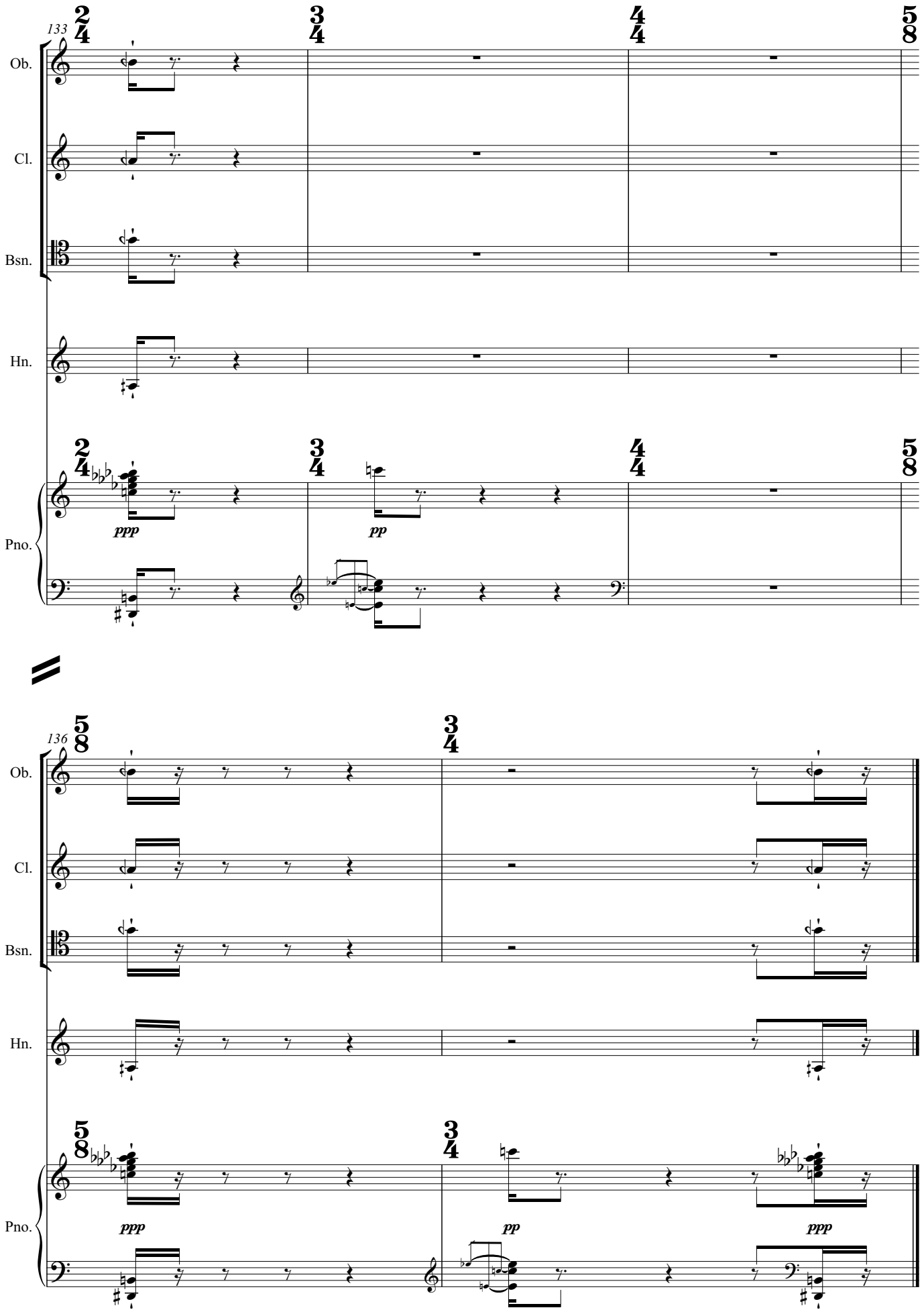

94
Ob.
Cl.
Bsn.
Hn.
Pno.
6:4
3:2
98
Ped.


L
102
Ob.
Cl.
Bsn.
Hn.
Pno.
3:2
mp
sfp
p
pp
mf
sf
L
106
ff


110
Ob.
Cl.
Bsn.
Hn.
Pno.
M
senza vibr.
3:2
113
poco vibr.
molto vibr.
senza vibr
molto vibr
poco vibr.
senza vibr.


118
Ob.
Cl.
Bsn.
Hn.
Pno.
3:2
5:4
6:4
Ped.
121
N


125
Ob.
Cl.
Bsn.
Hn.
Pno.
mf
p
sf
pp
ff
6:4
7:4
gliss
3:2
(loco)
8vb
Ped.
129
ppp


133
Ob.
Cl.
Bsn.
Hn.
Pno.
ppp
pp
136
Ob.
Cl.
Bsn.
Hn.
Pno.
ppp
pp
ppp

D i á f a n o

for bass clarinet in b flat

matías hancke de la fuente - 2010

Performance notes

the performer should play without vibrato unless otherwise is indicated
accidentals apply throughout the bar only

 : dal niente/ al niente

The upper line above the central staff serves to indicate Inhaled non-pitched sound (also indicated as I), whereas the lower one for exhaled non-pitched sound (also indicated as E)

■ : air sound
▽ : kiss sound
◡ : sing inside of the instrument [also accompanied by the letter 'v']

v+rf : voice + random fingering, which should colour the note sung by the performer
R, F, T : voice - consonants

◆ : combine air and pitched sound

 : 'exponential' crescendo

M/ F : multiphonic/ fundamental sounds respectively
sha! : glissando of harmonics while keeping the fingering of the fundamental sound. When the highest partial is reached, loose the embochure and pronounce sha! The result should be a very violent, undetermined and high sound.
ió : pronounce this phoneme short and accentuated with a slightly loose embochure

 : any multiphonic sound (choose the most comfortable and effective one)

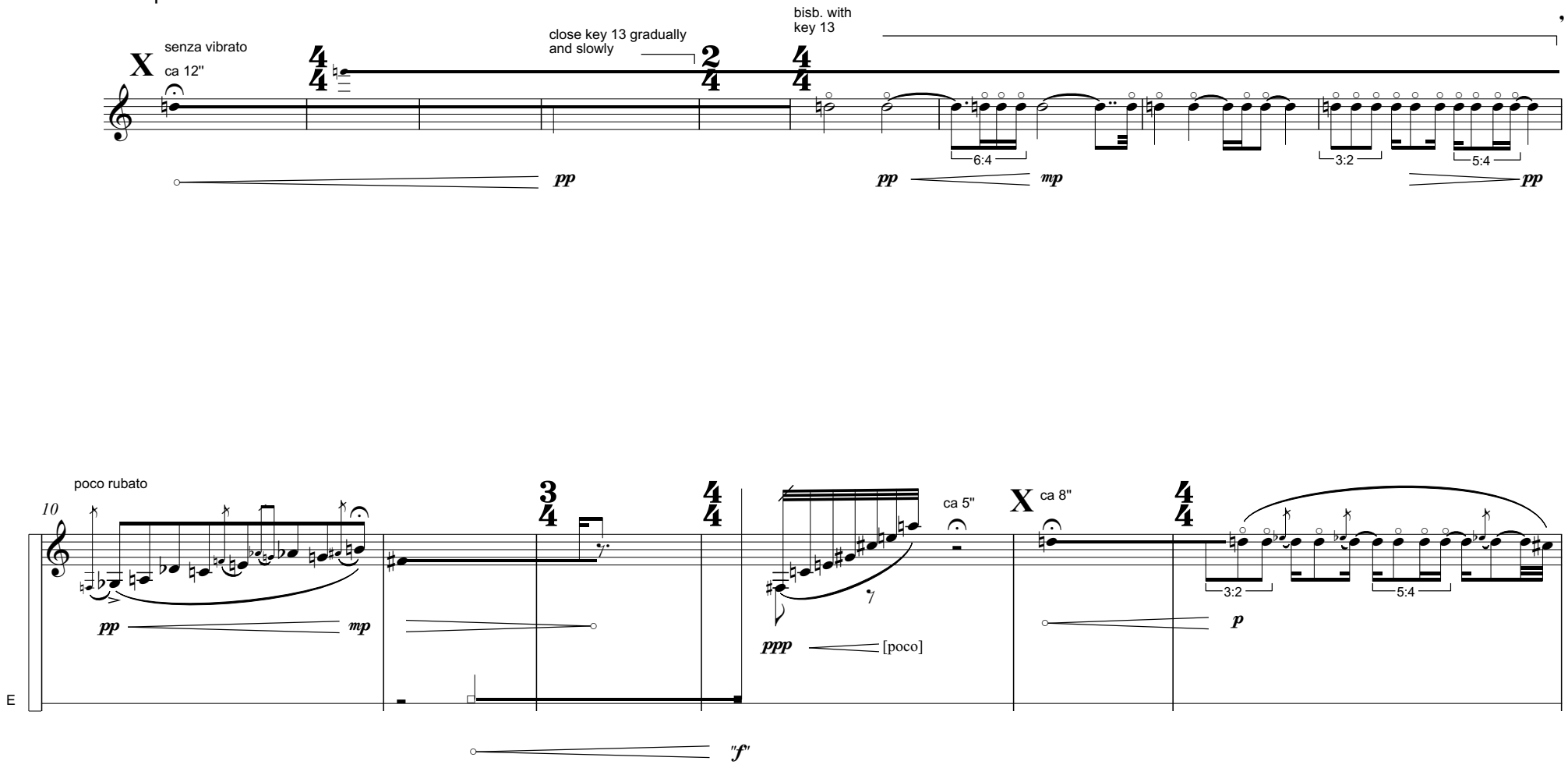
Approximate duration: 8'00"

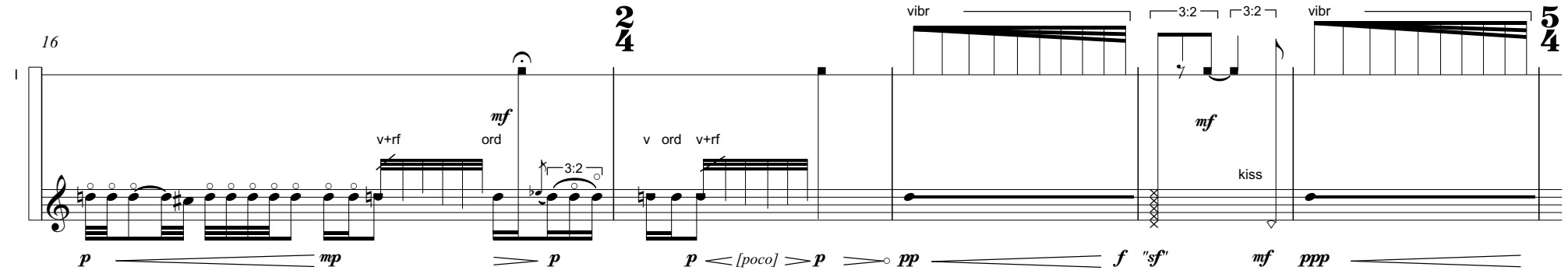
D i á f a n o

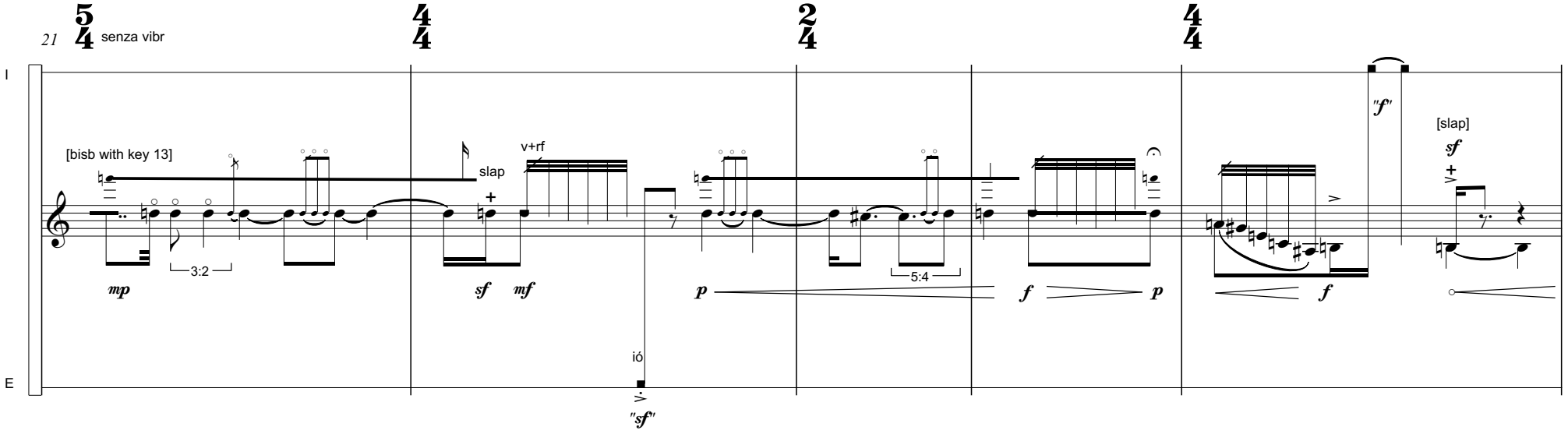
for Víctor de la Rosa

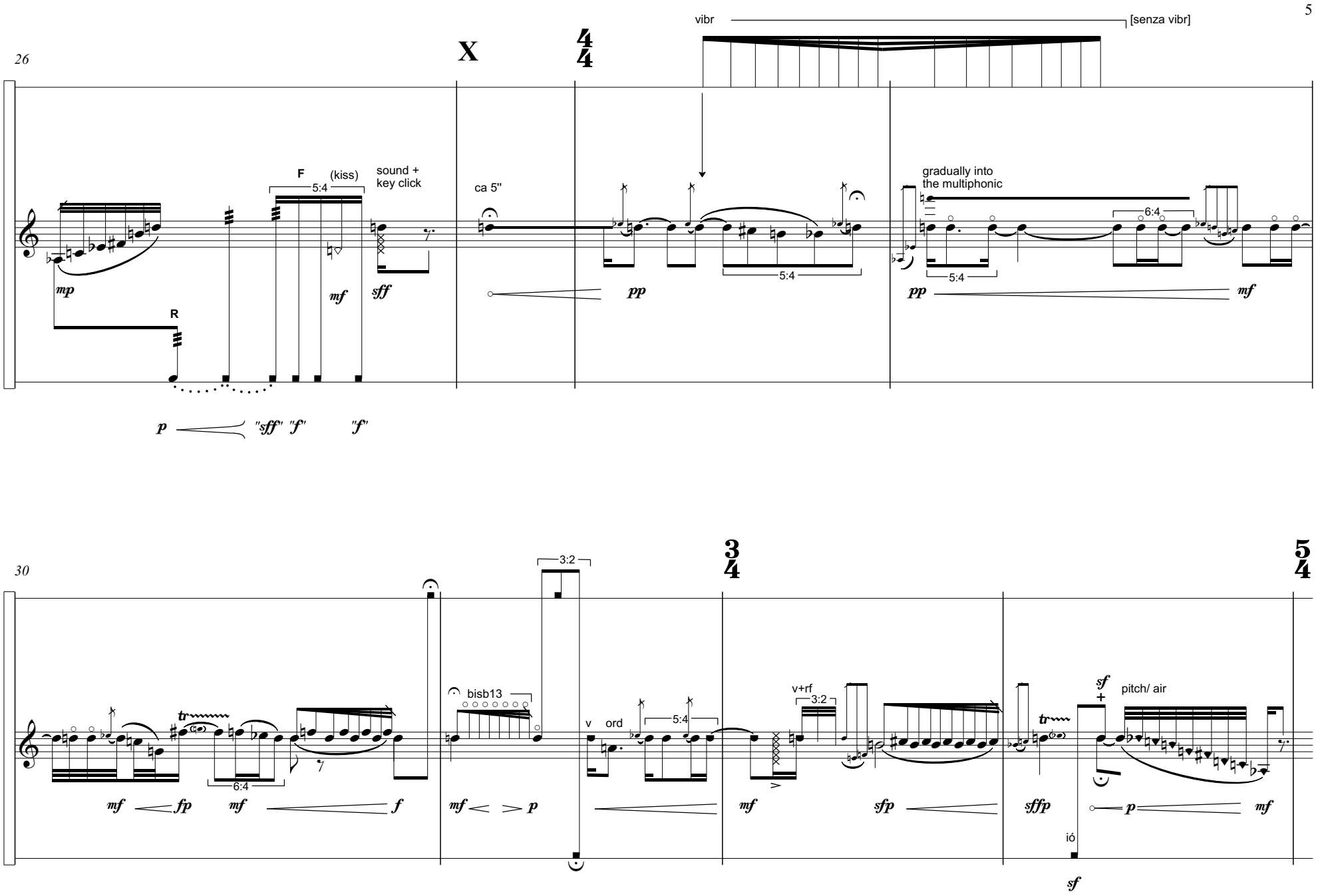
matías hancke de la fuente
london 2010

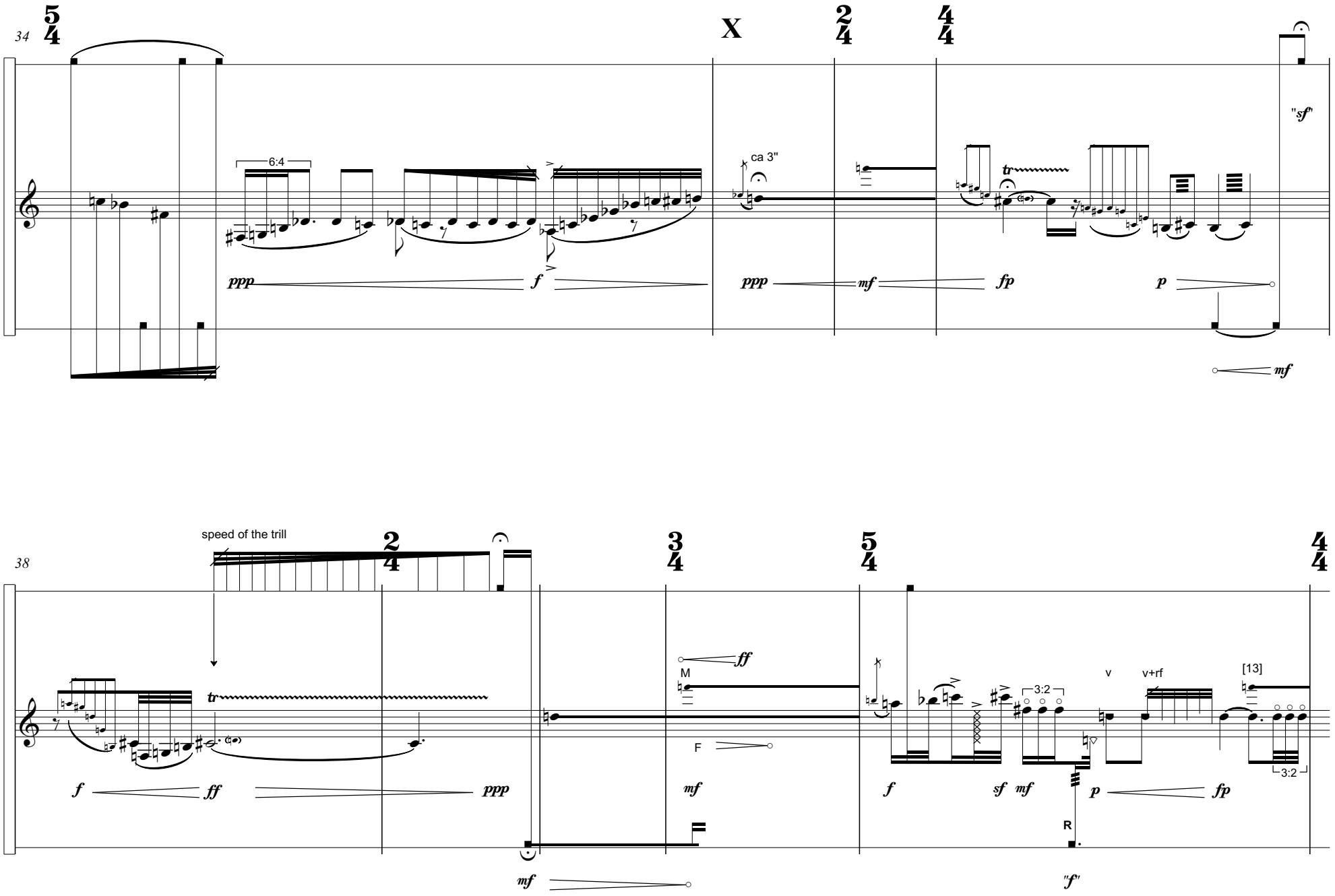
Tranquillo




16
I
vibr
3:2
3:2
vibr
mf
v+rf
ord
3:2
v ord v+rf
mf
kiss
p mp p p [poco] p pp f "sf" mf ppp

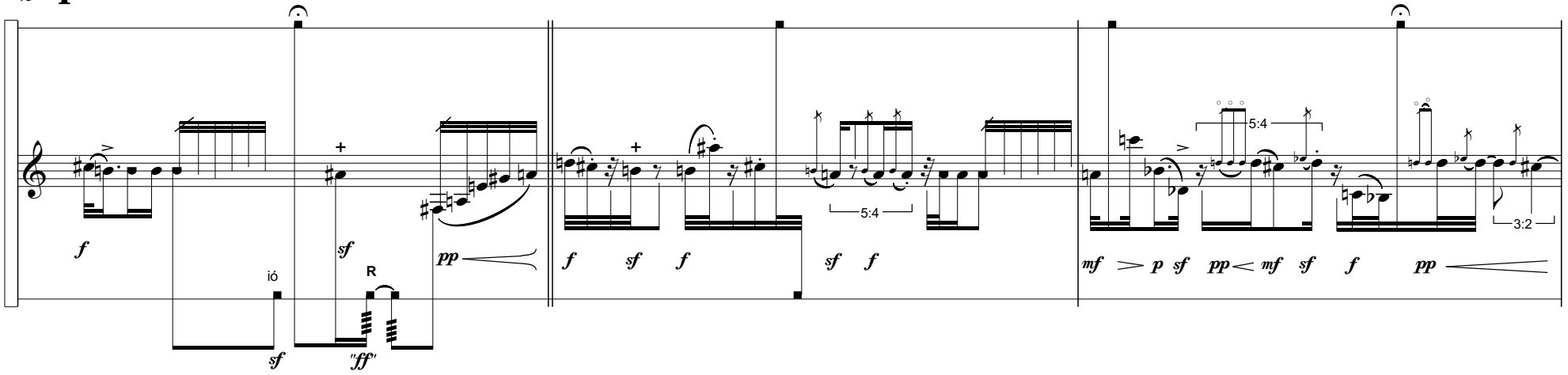

21
senza vibr
I
[bisb with key 13]
slap
v+rf
"f"
[slap]
sf
3:2
5:4
mp sf mf p f p f
ió
"sf"
E


26
X
4/4
vibr
[senza vibr]
F
(kiss)
5:4
sound +
key click
ca 5"
gradually into
the multiphonic
6:4
5:4
5:4
mp
mf
sff
pp
pp
mf
R
p
"sff"
"f"
"f"
30
3/4
5/4
3:2
bisb13
v
ord
5:4
v+rf
3:2
tr
sf
+
pitch/ air
6:4
mf
fp
mf
f
mf
p
mf
sfp
sffp
p
mf
ió
sf

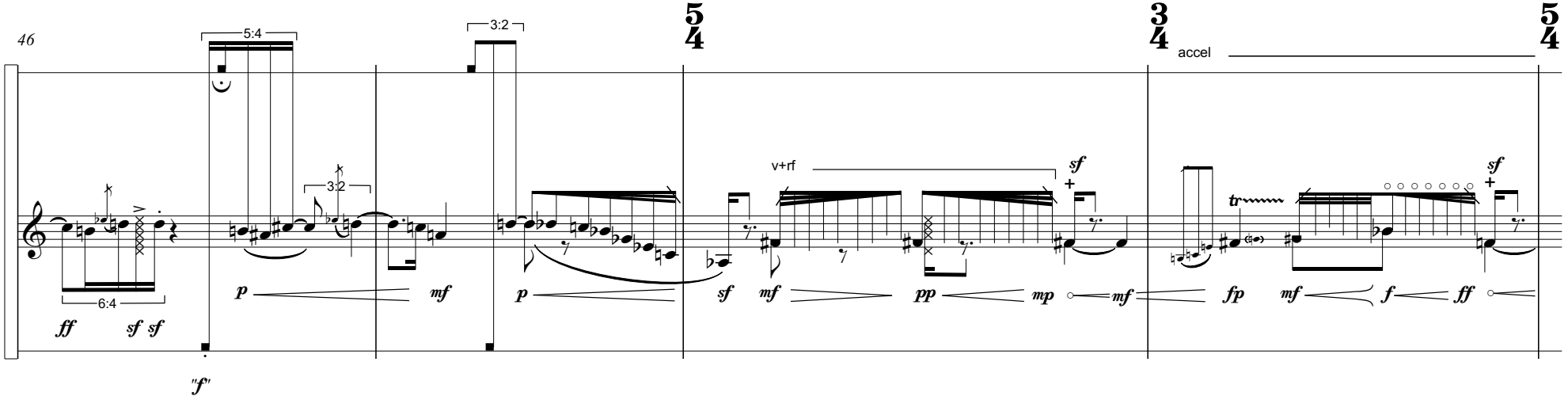

34
5/4
X
2/4
4/4
6:4
ca 3"
"sf"
tr
ppp
f
ppp
mf
fp
p
mf
38
speed of the trill
2/4
3/4
5/4
4/4
tr
ff
M
F
3:2
v
v+rf
[13]
3:2
f
ff
ppp
mf
f
sf
mf
p
fp
R
mf
"f"

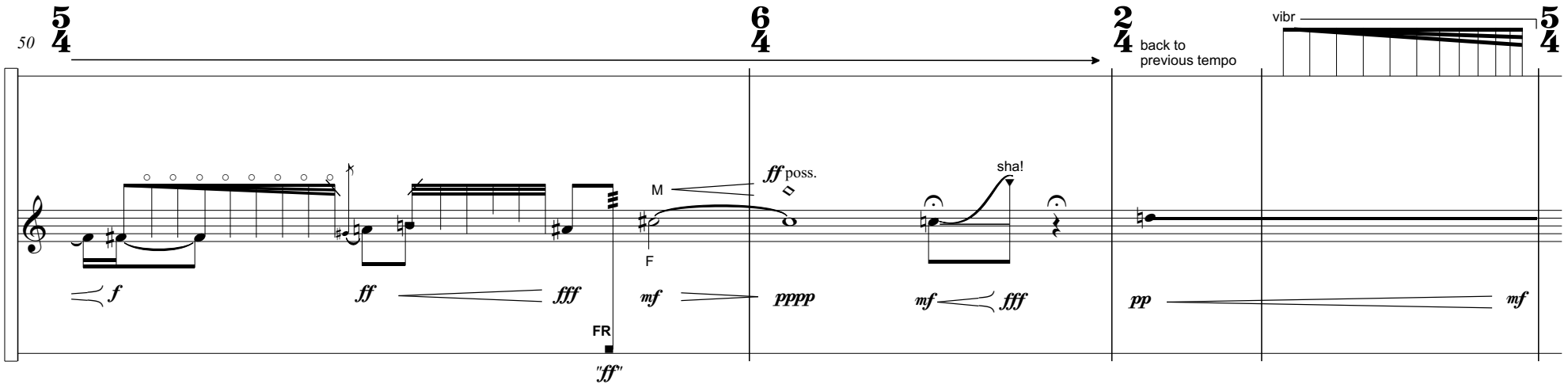
Agitato

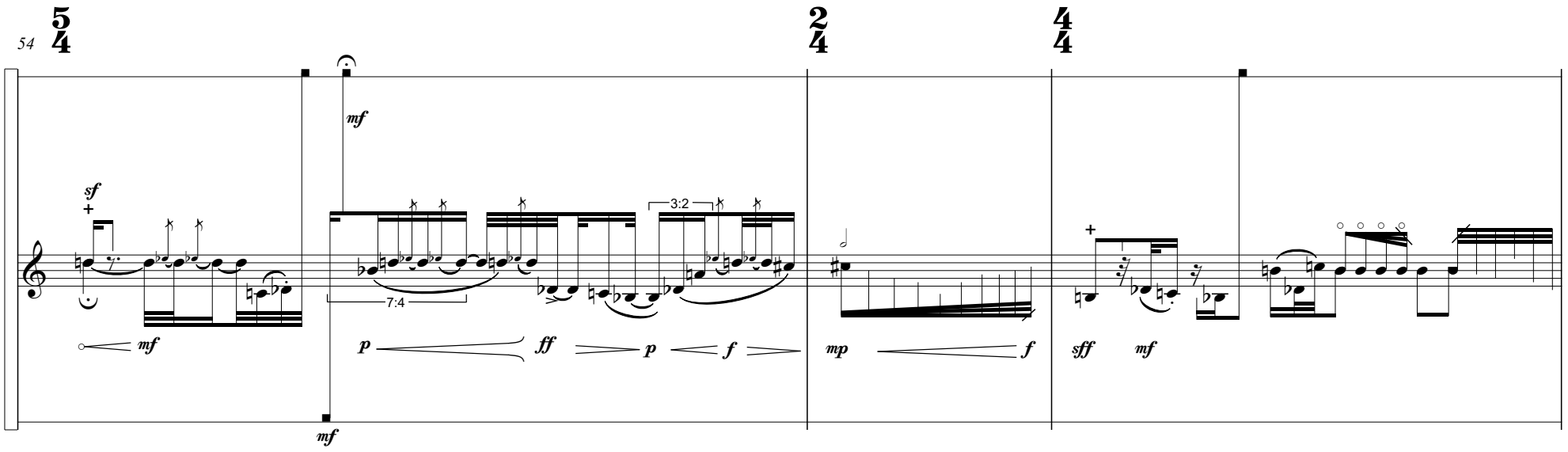
43

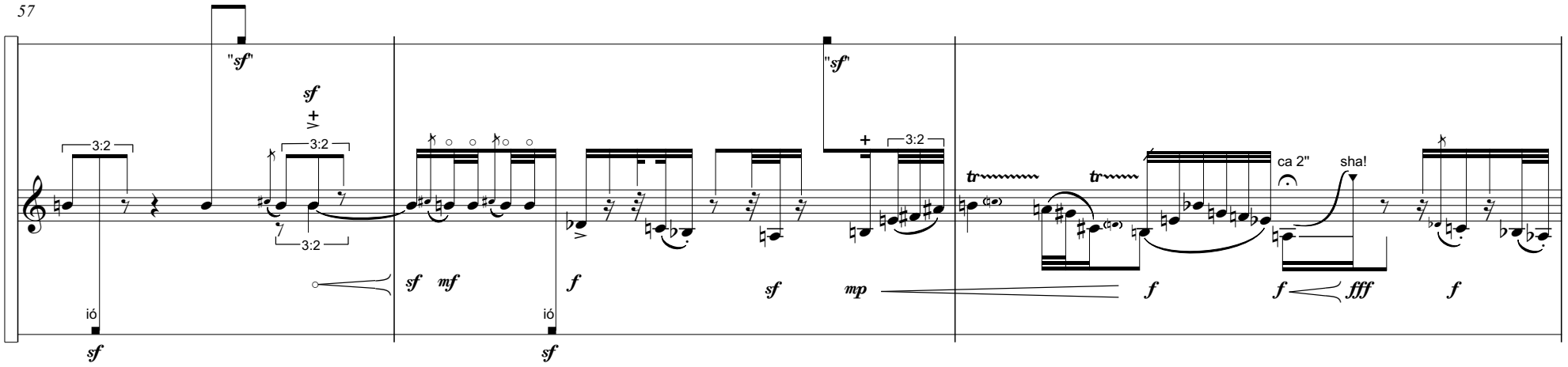


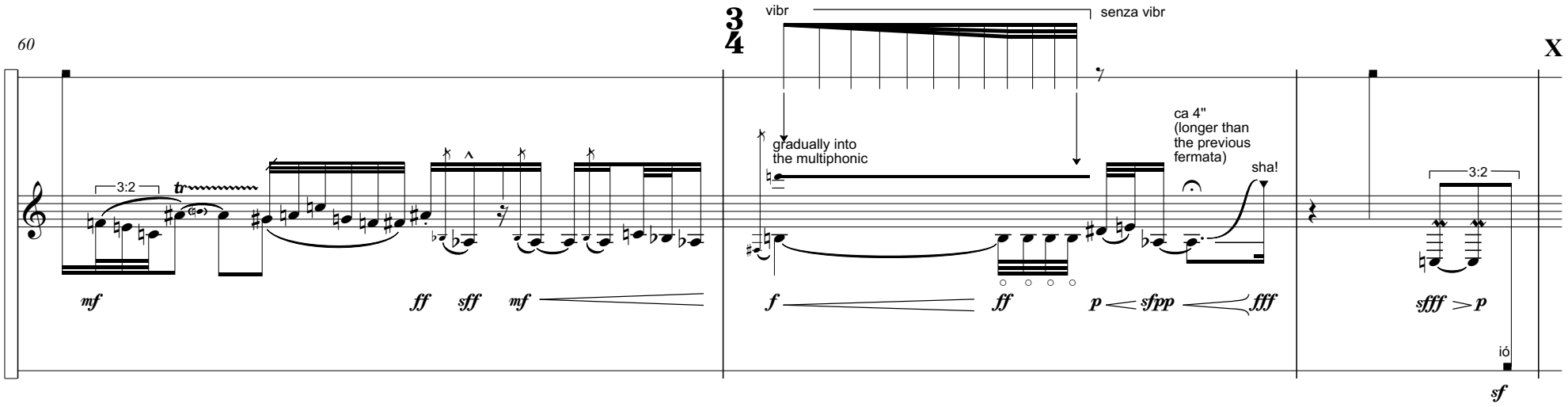
46

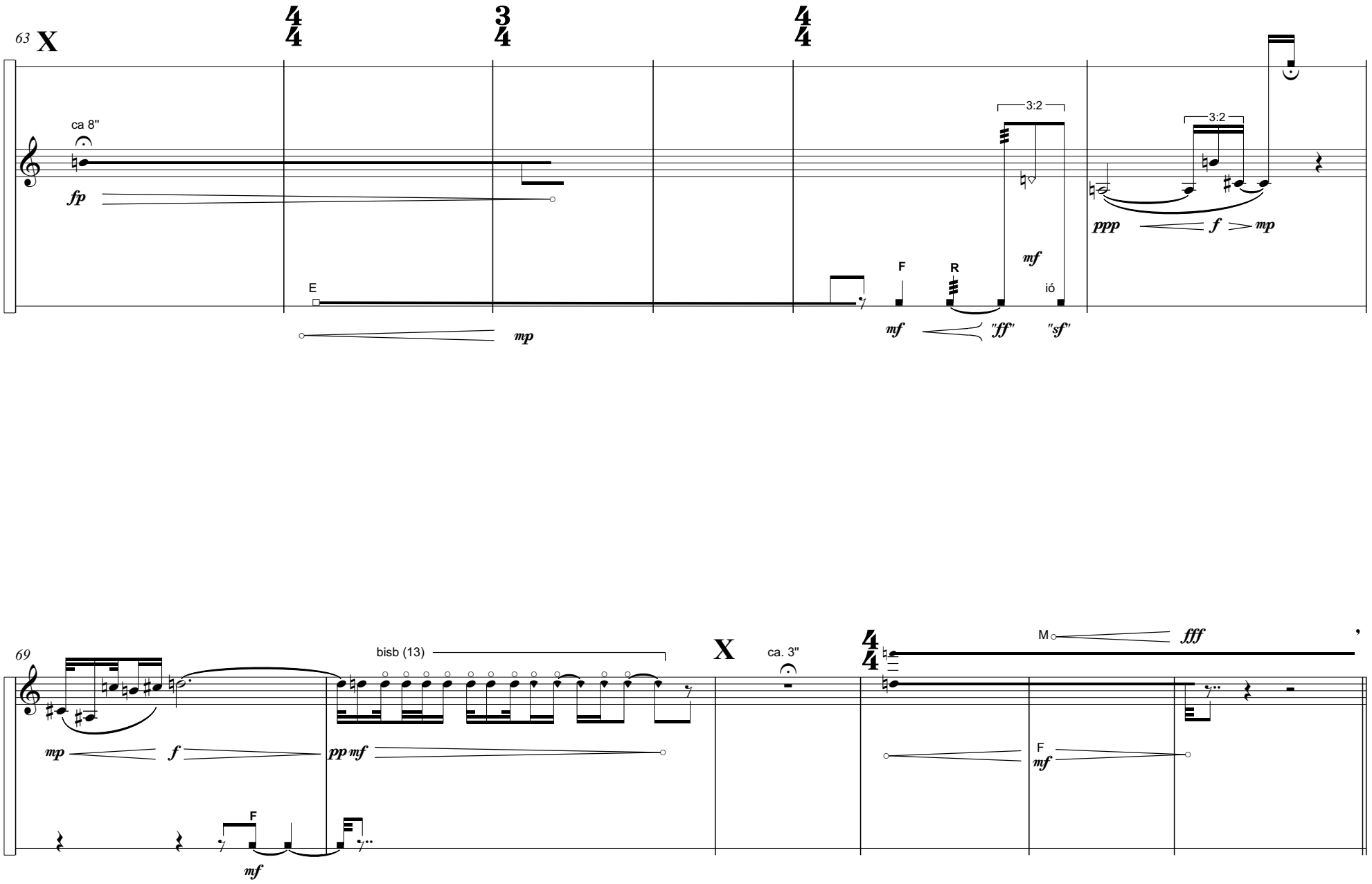



50
5/4
6/4
2/4
back to previous tempo
5/4
vibr
M
F
ff poss.
sha!
FR
"ff"
f
ff
fff
mf
pppp
mf
fff
pp
mf

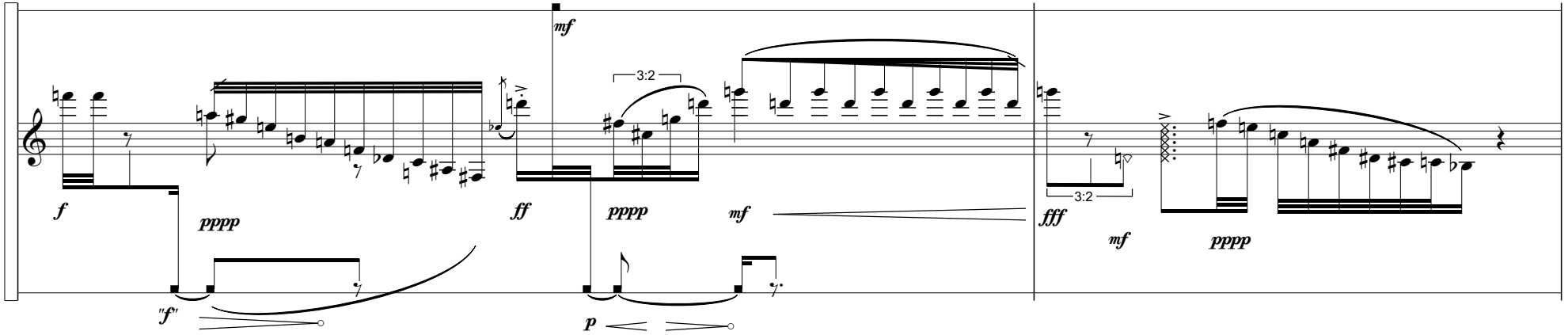

54
5/4
2/4
4/4
sf
+
mf
3:2
7:4
mf
mf
p
ff
p
f
mp
f
+
sff
mf


57
"sf"
sf
3:2
3:2
3:2
sf mf
f
sf
mp
f
f fff
f
ca 2"
sha!
iá
sf
iá
sf
"sf"

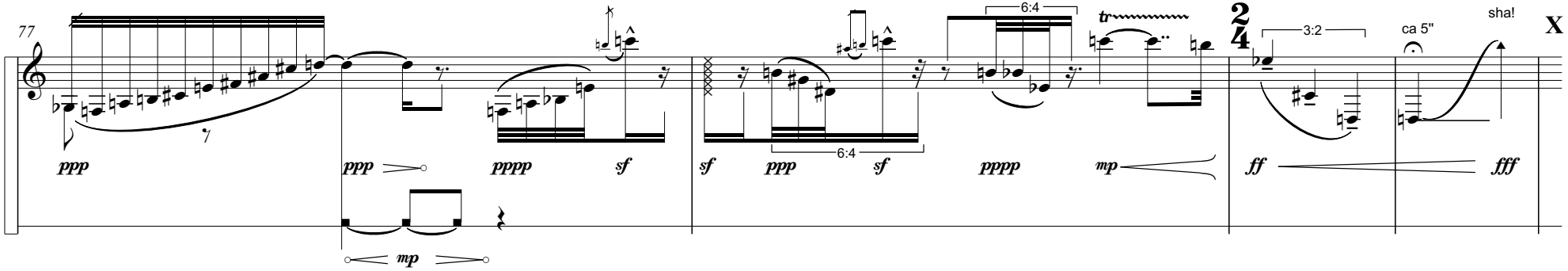

60
3
4
vibr
senza vibr
X
gradually into
the multiphonic
ca 4"
(longer than
the previous
fermata)
sha!
3:2
tr
mf
ff sff mf
f
ff
p sfpp fff
sfff p
iá
sf

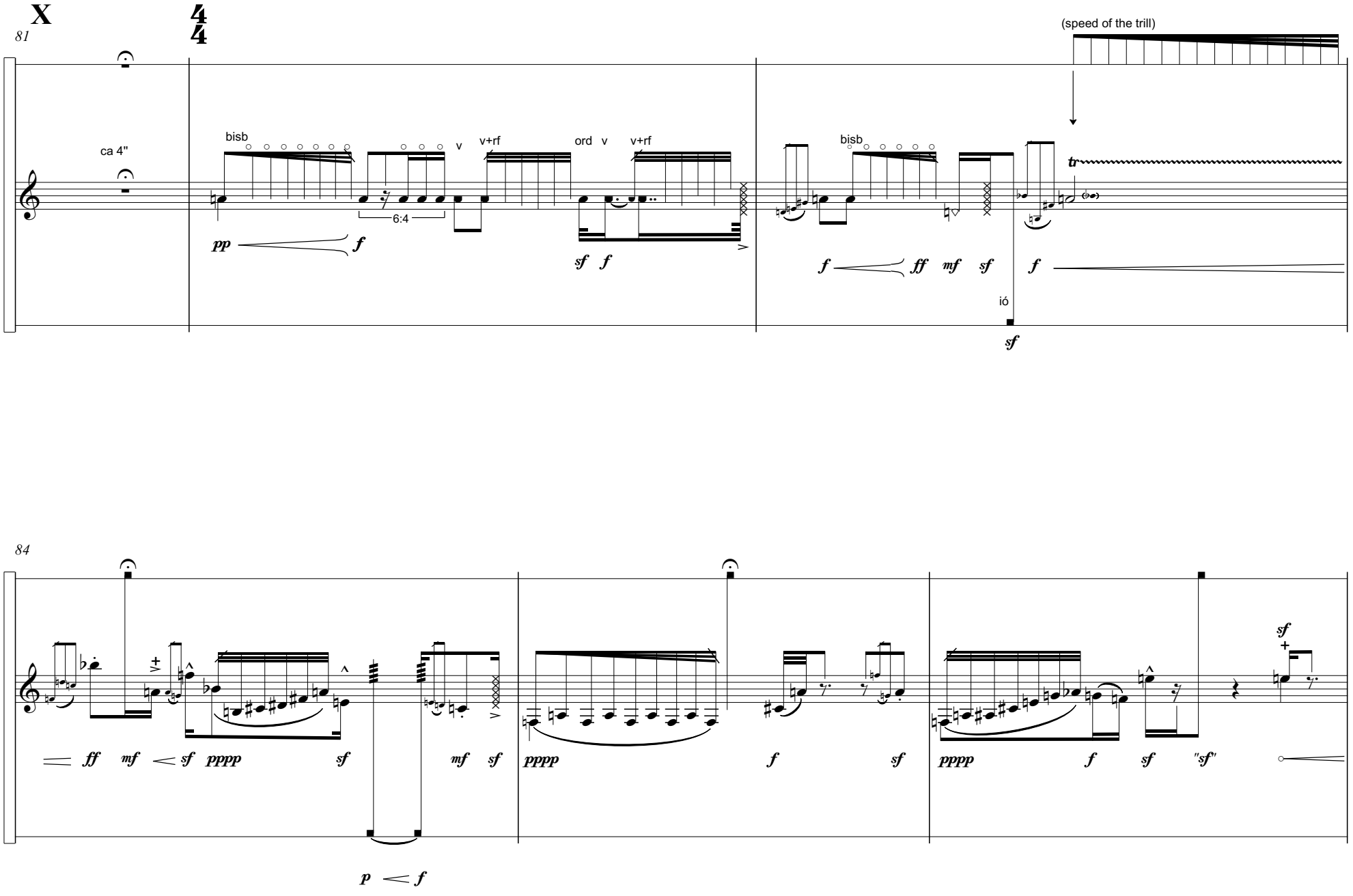

63
X
ca 8"
fp
E
mp
3:2
F
R
mf
ió
mf
"ff"
"sf"
3:2
ppp
f
mp
69
bisb (13)
mp
f
pp mf
F
mf
X
ca. 3"
M
fff
F
mf

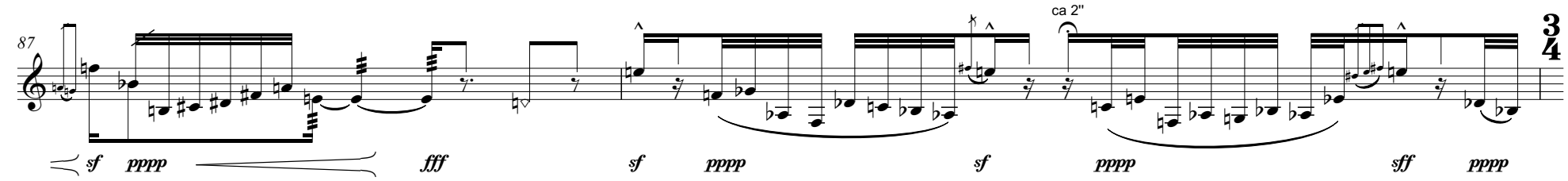
75 Fluctuante

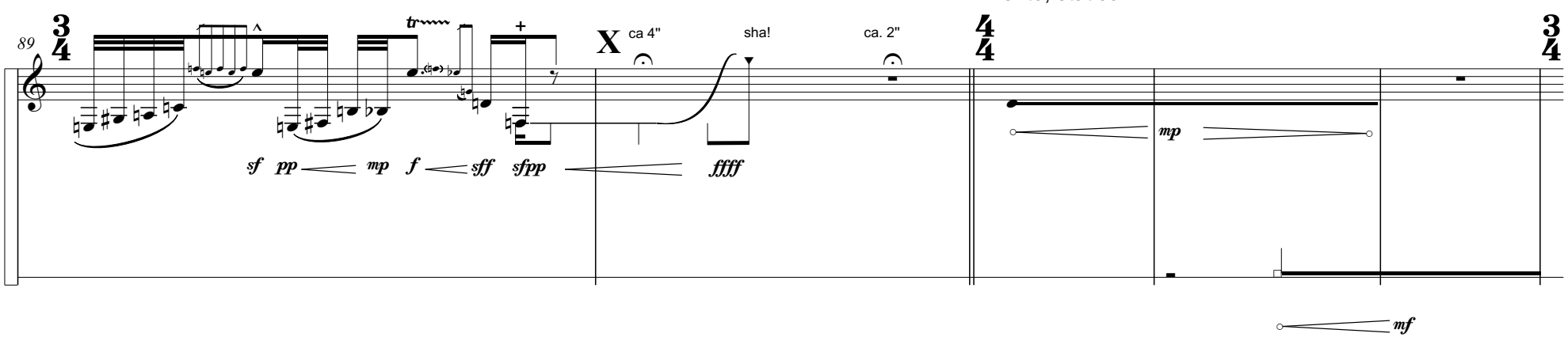


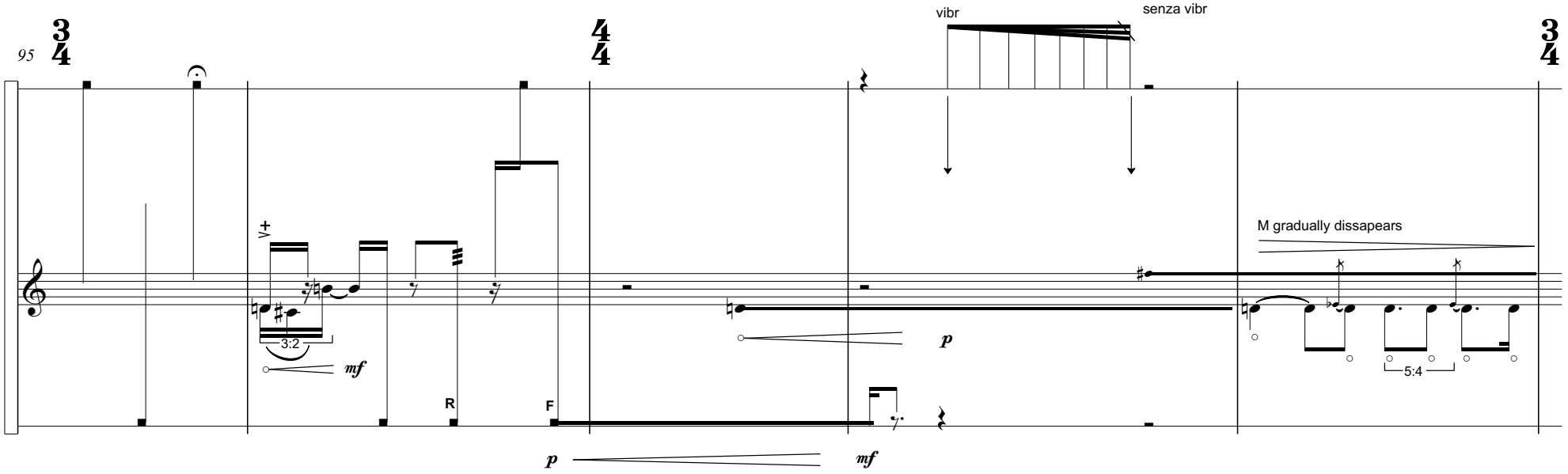
77

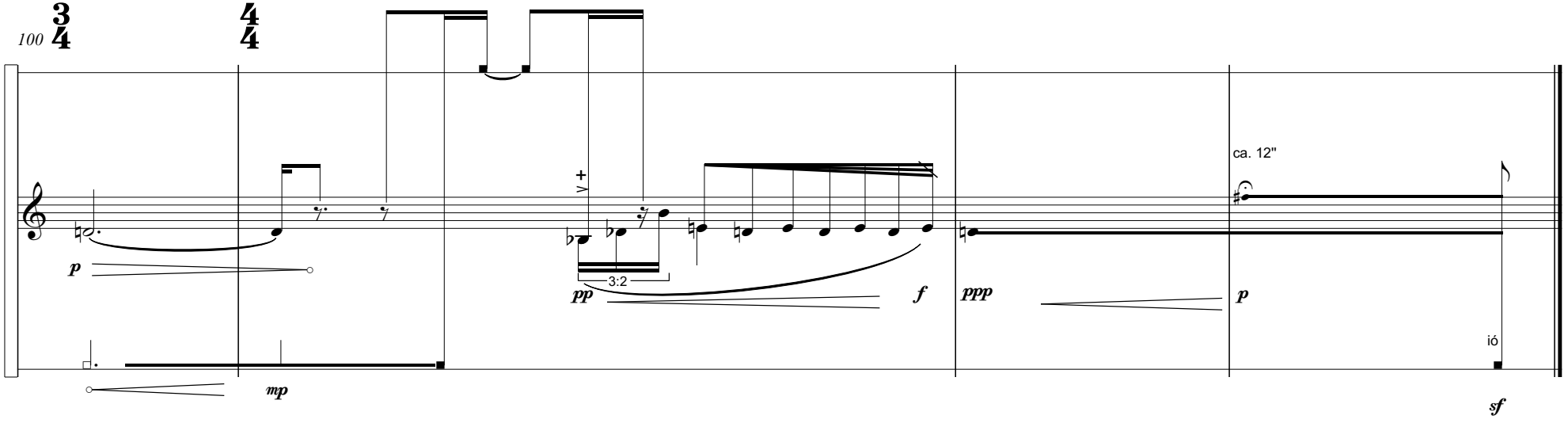



X
81
4/4
ca 4"
bisb
v
v+rf
ord v
v+rf
6:4
pp
f
sf f
(speed of the trill)
bisb
tr
f
ff mf sf
f
ió
sf
84
ff mf sf pppp sf mf sf
p f
pppp f sf
pppp f sf "sf"
sf


87
ca 2"
3
4
sf pppp
fff
sf pppp
sf pppp
sff pppp


Lento, statico
89
3
4
tr
+
X
ca 4"
sha!
ca. 2"
4
4
3
4
sf pp mp f sff sfpp
ffff
mp
mf


95
3/4
4/4
3/4
vibr
senza vibr
M gradually dissapears
3:2
5:4
mf
p
R
F
p
mf


100
3/4
4/4
p
3:2
pp
f
ppp
p
ca. 12"
ió
mp
sf

contornos. transparencias. gradaciones

for four performers

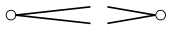
matías hancke de la fuente

(2010)

Performance notes

In general

the instruments should be played without vibrato

 dal niente/ al niente

 "exponential" crescendo

 gradual modification of the sound

accidentals apply throughout the bar only

Flute

■ "coloured" air sound

 inhale - exhale respectively

k, t, p consonants to be pronounced at the begining of the sound

◆ combine pitch and air sound

 bisbigliando: alternative fingering of the same note - microtonal deviations are expected to occur and should be favoured

 jet-whistle

 whisper tones

Strings

clb col legno battuto

SP1 SP2 normal sul pont. and molto sul pont. (fundamental tone should not be perceived) respectively

AST ST alto sul tasto - sul tasto

□ muted string(s) - should not create a tonic sound - only "white noise"

 extra pressure on the string - the sound should be a scratch

× play behind the bridge

 Bartók pizz.

Piano

 press key without producing any sound

+ mute the indicated string with a finger inside of the instrument

Harmonics trill:

with a rubber in one hand mute the indicated strings. The other hand should play normally as indicated. Move the rubber alongside the string to create harmonics - especially between the end of the string next to the performer and the first octave, but for best results, the pianist should explore the most effective area to work.

 rubber - ca. 4 cm long.

 piece of cardboard - ca. 20" long.

 strike the strings with a hand approximately in the given register

Instrumentation

Flute

Violin

Viola

Piano

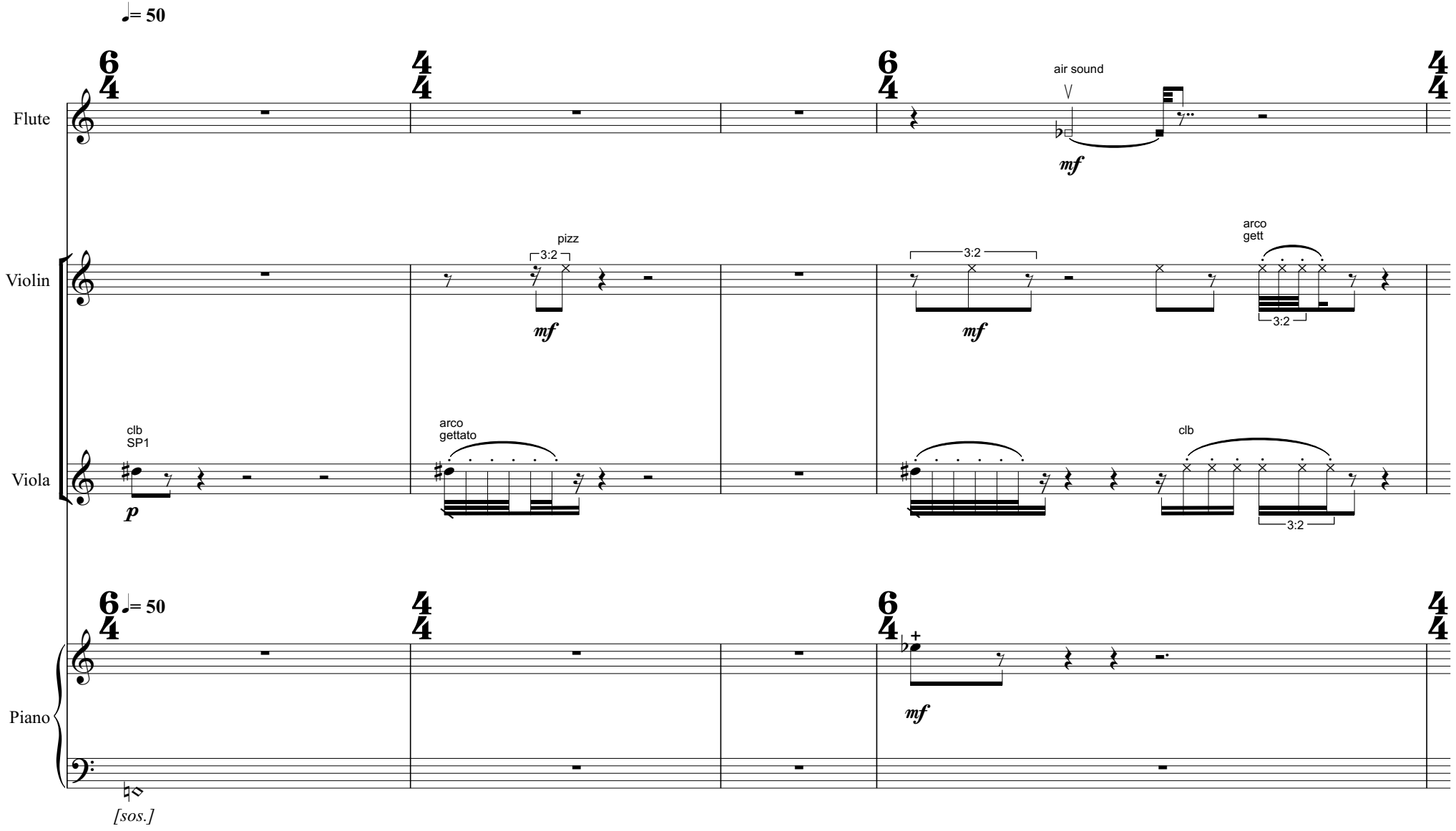
Duration: ca. 8 min.

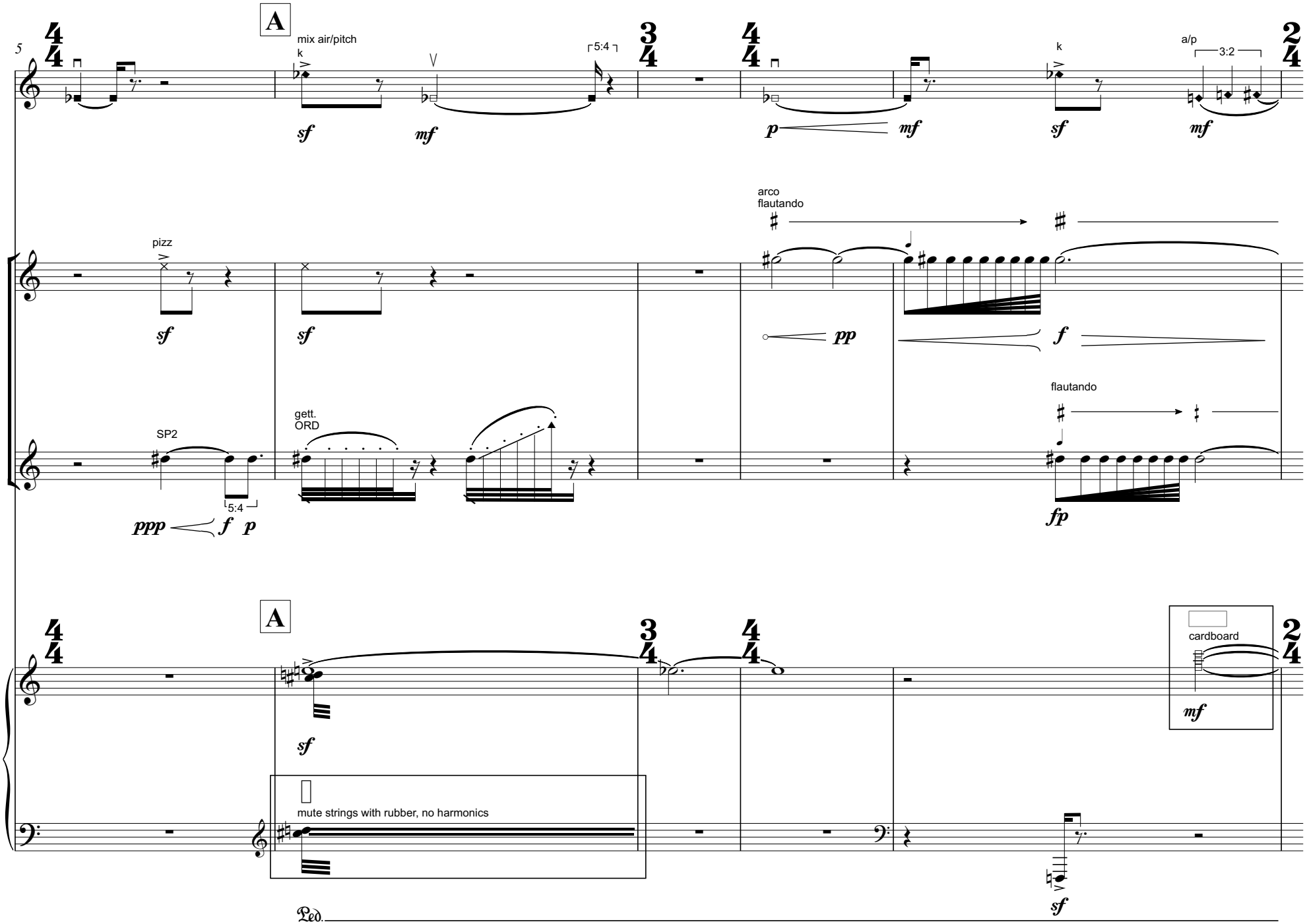
contornos.transparencias.gradaciones.

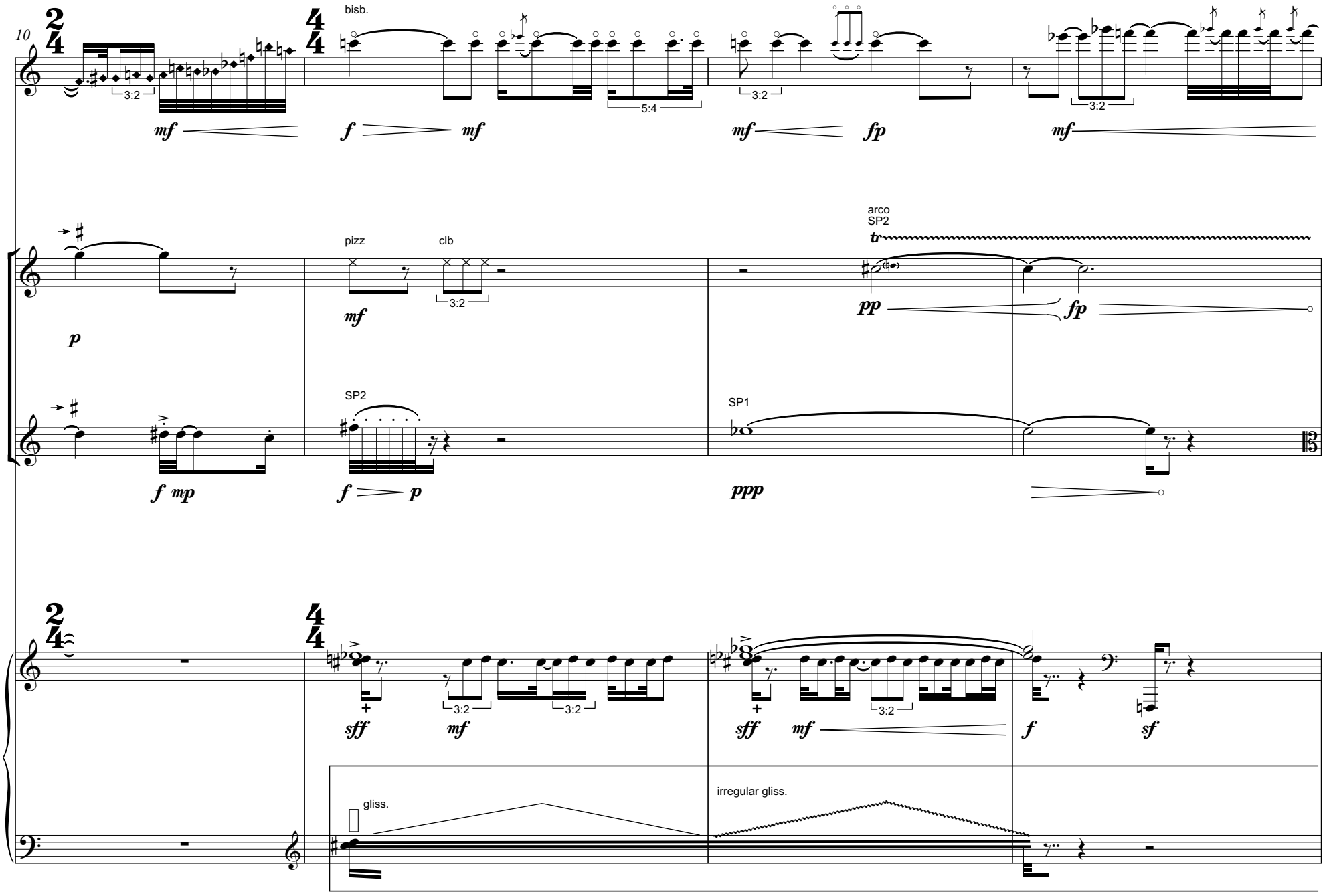
to Santa

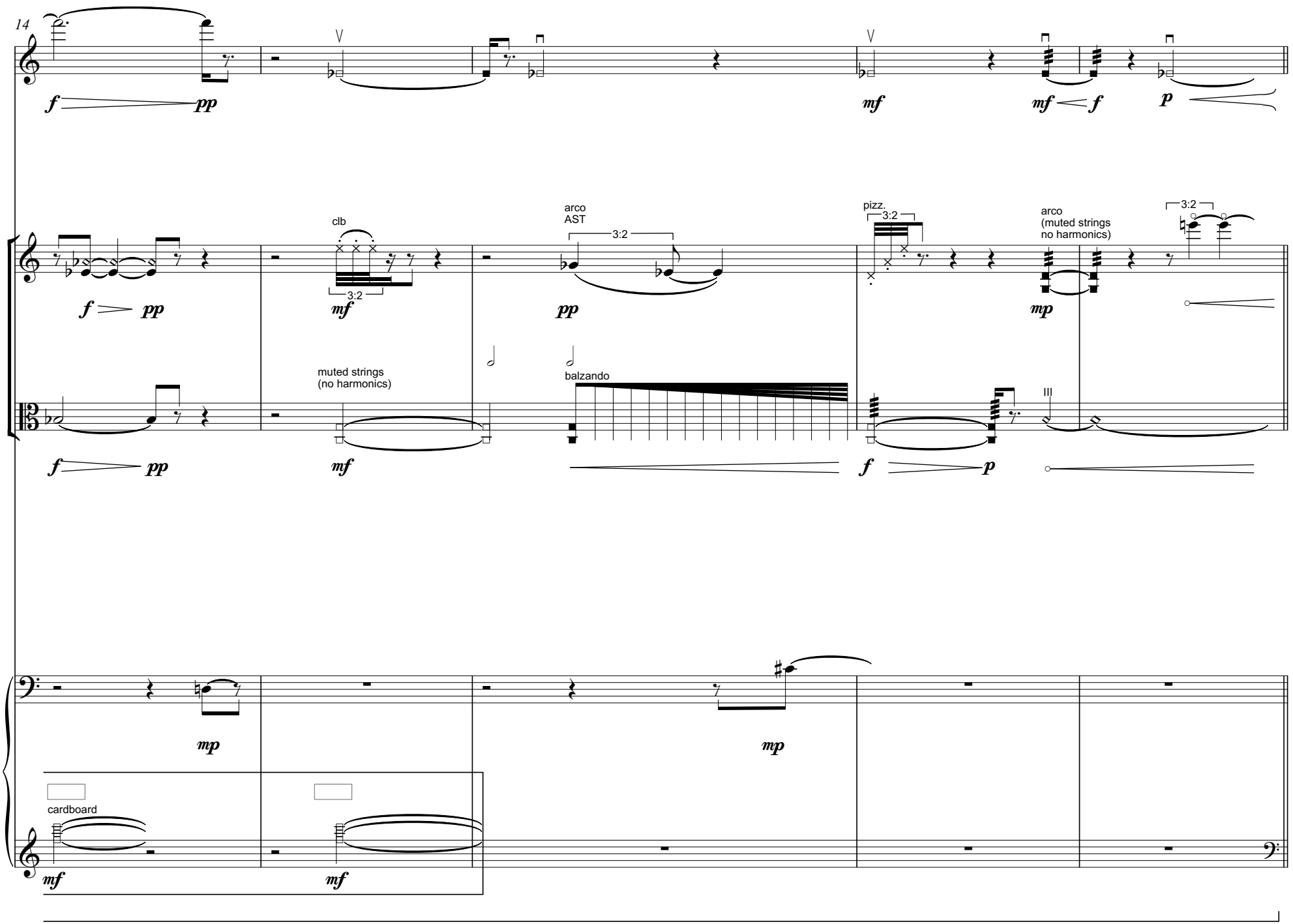
matías hancke de la fuente

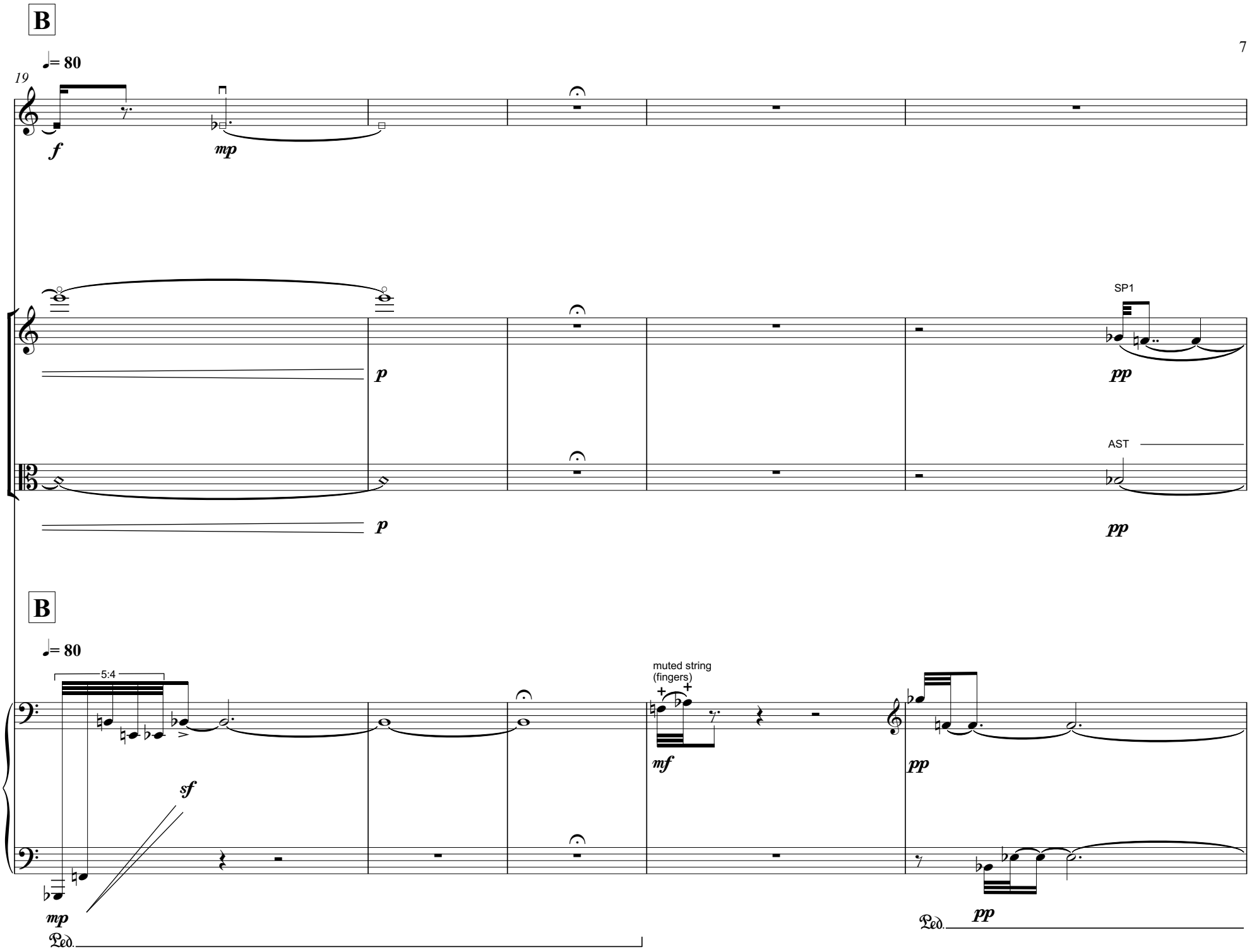
teulada 2010

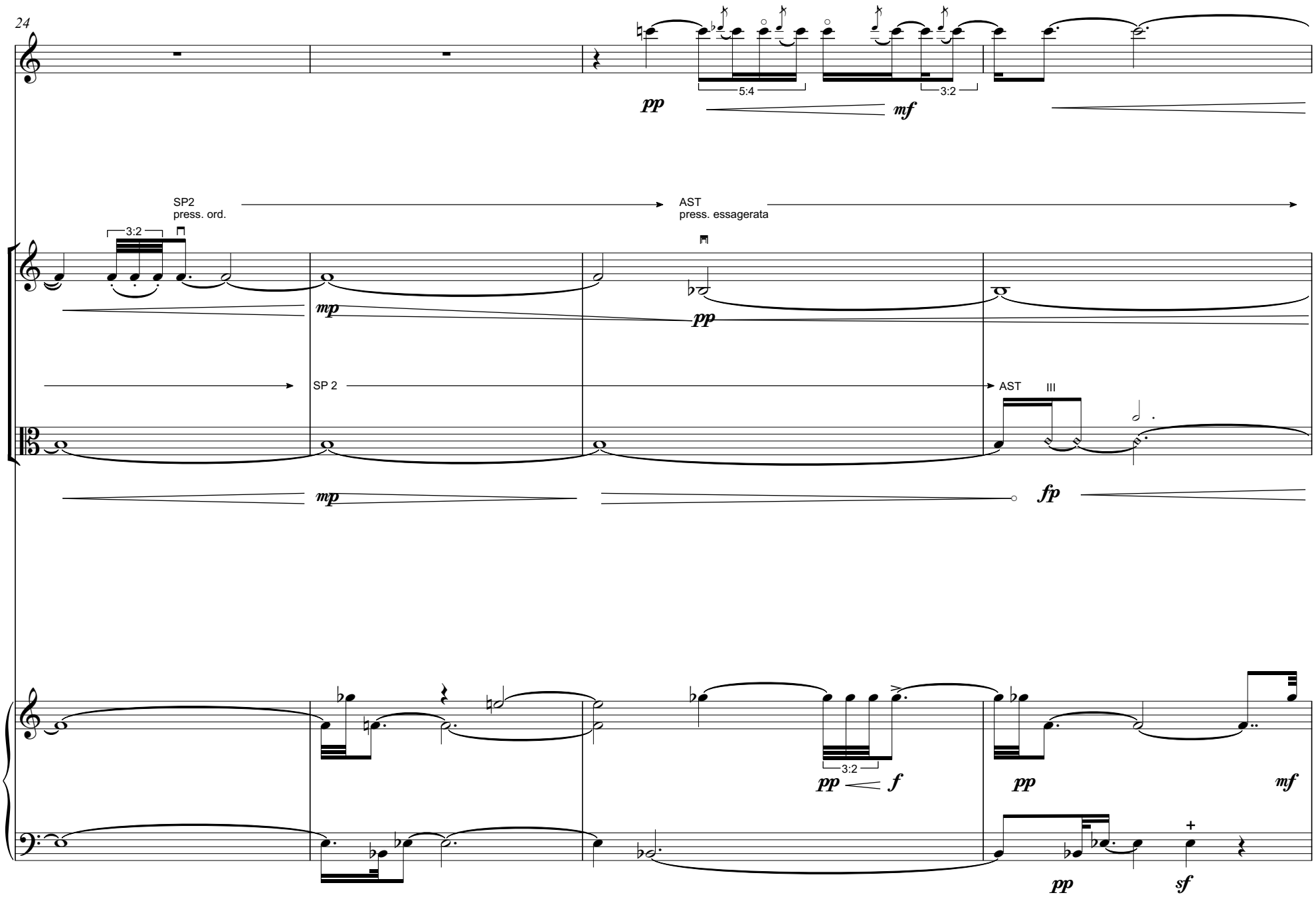


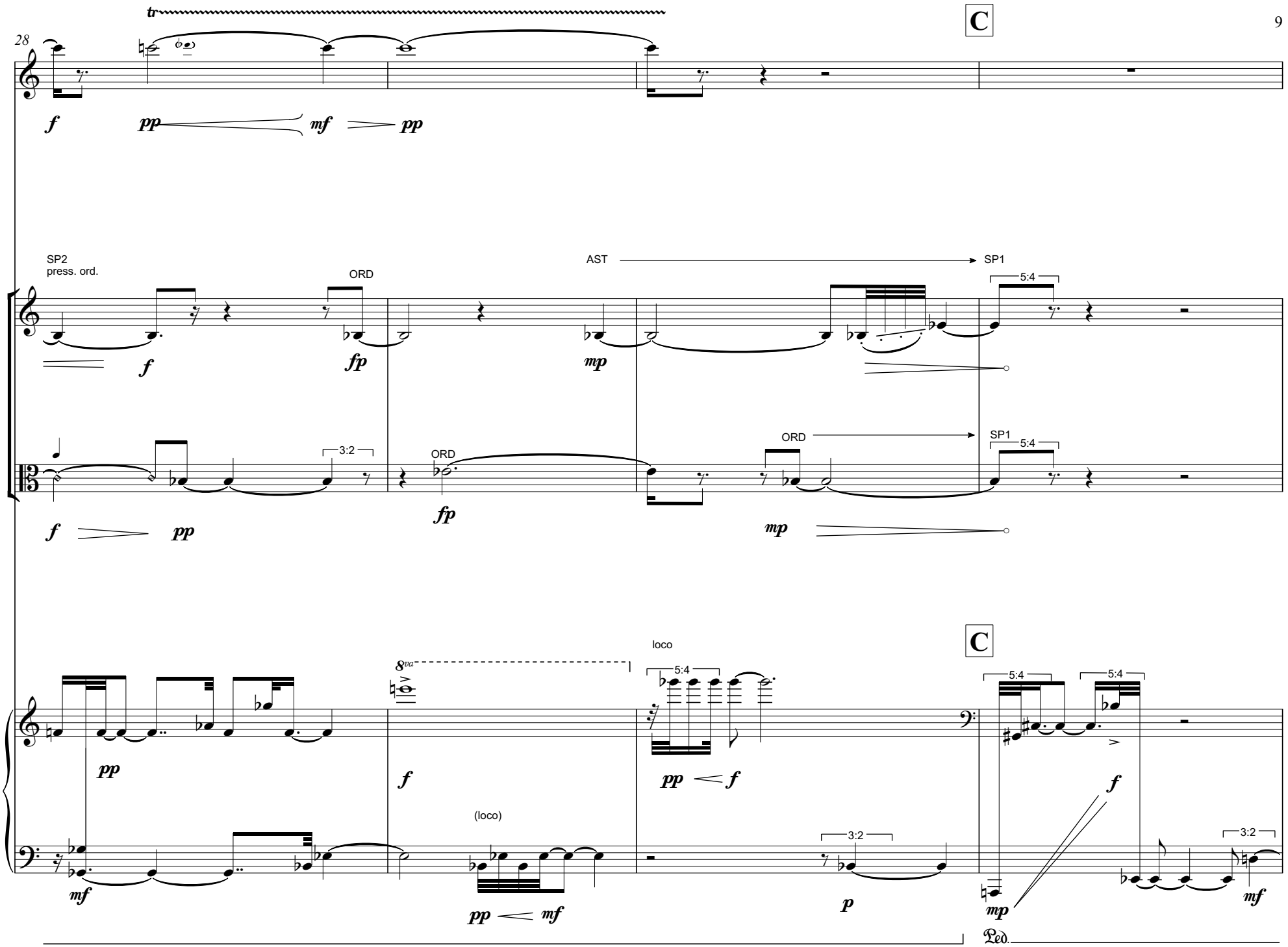

5
A
mix air/pitch
k
5:4
k
a/p
3:2
pizz
arco
flautando
SP2
gett.
ORD
5:4
flautando
A
cardboard
mute strings with rubber, no harmonics
Ped.

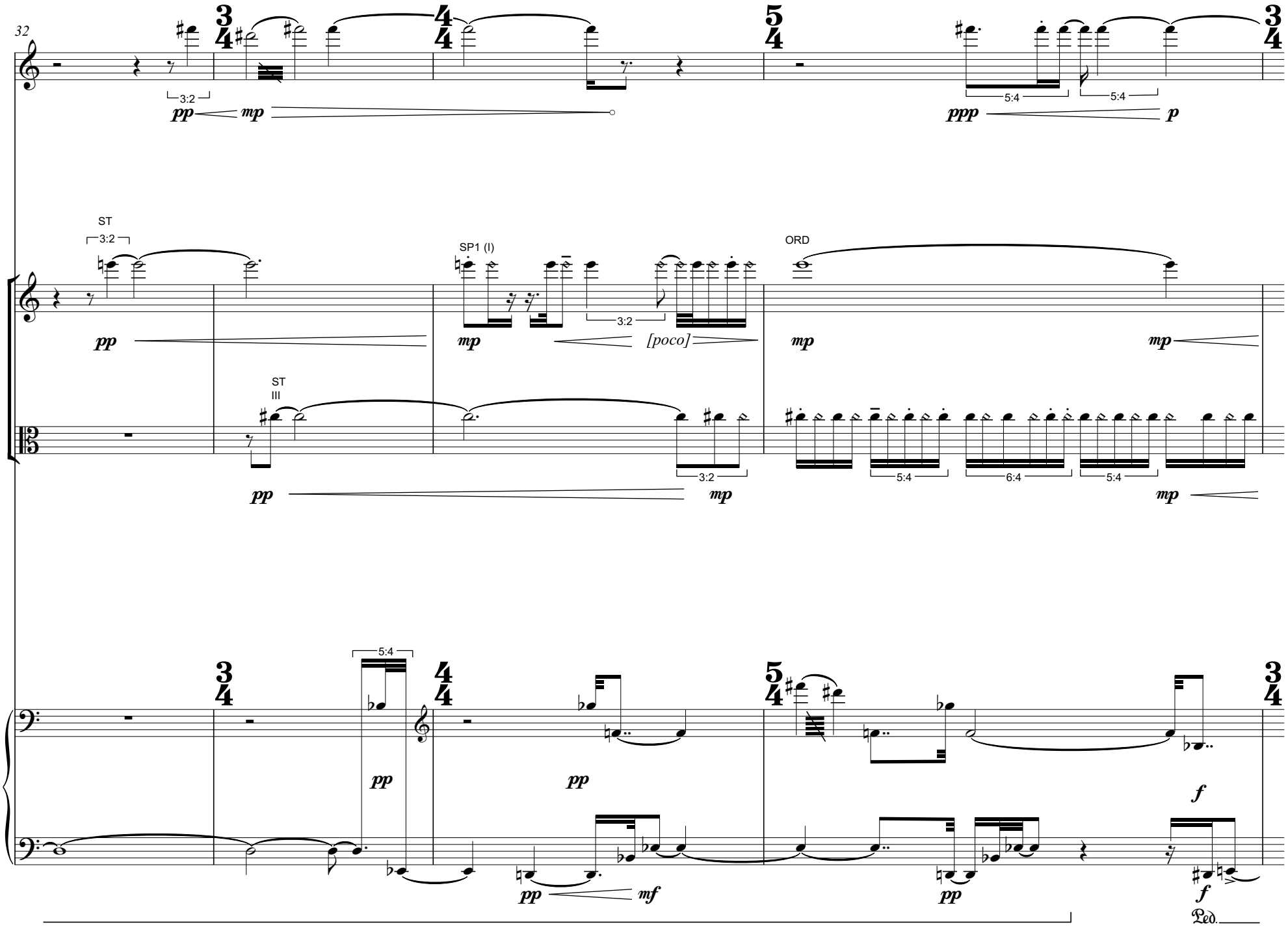

10
bisb.
3:2
5:4
3:2
3:2
mf
f
mf
mf
fp
mf
pizz
clb
3:2
arco
SP2
tr
p
mf
pp
fp
SP2
SP1
f mp
f
p
ppp
sff
mf
3:2
3:2
sff
mf
3:2
f
sf
gliss.
irregular gliss.

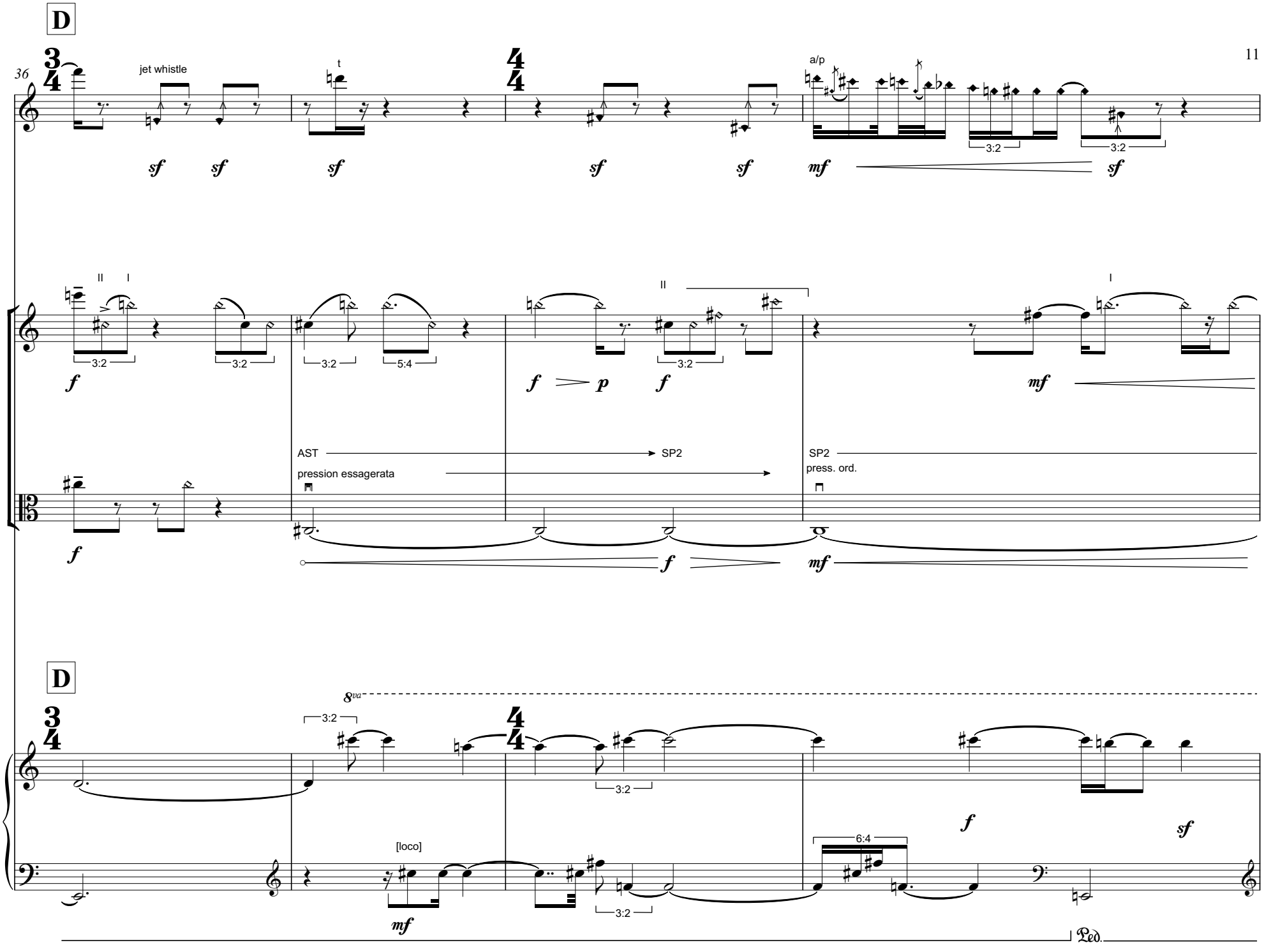

14
clb
3:2
arco
AST
pizz.
arco
(muted strings
no harmonics)
muted strings
(no harmonics)
balzando
III
cardboard

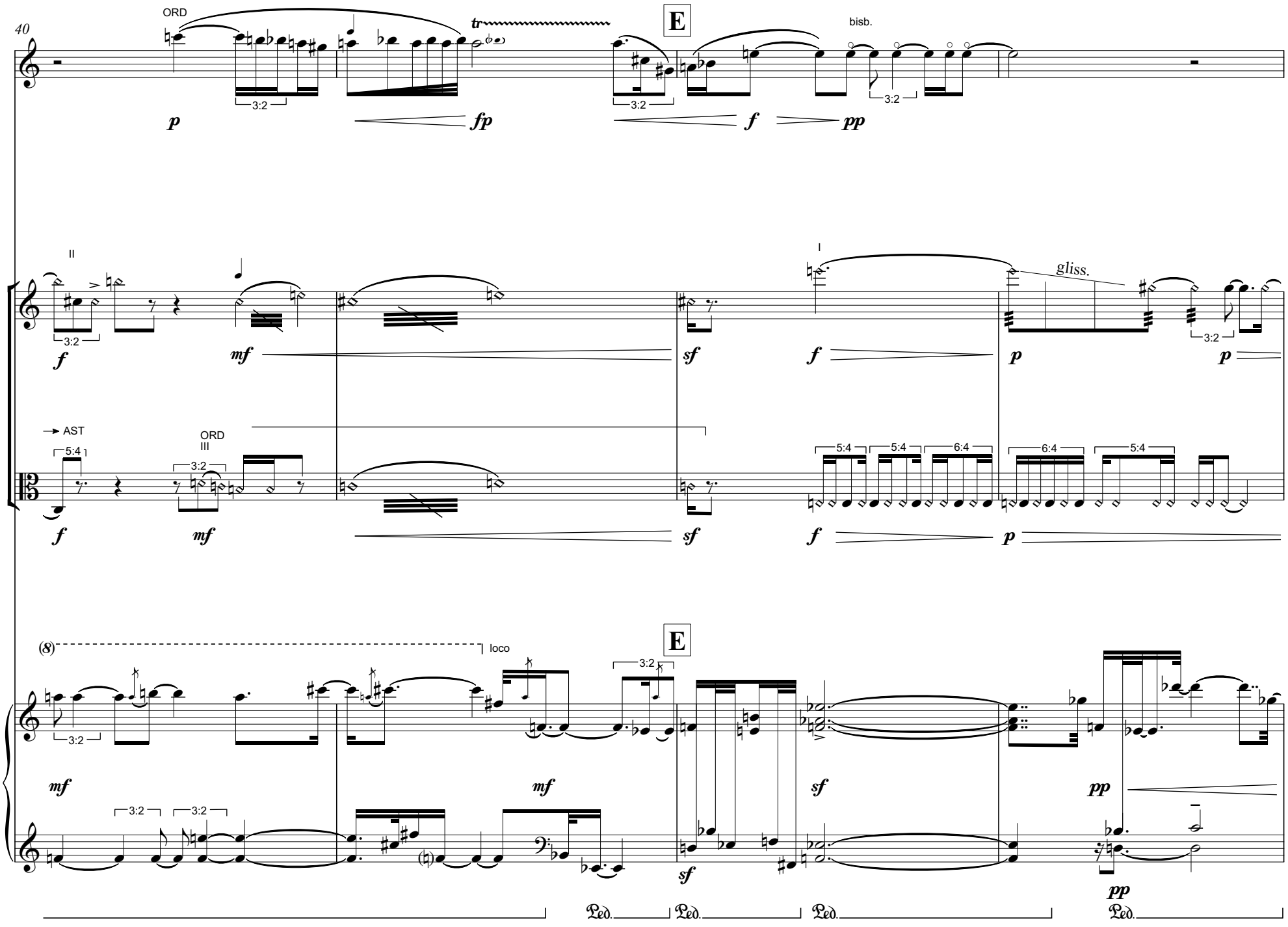

B
= 80
19
f
mp
p
p
SP1
pp
AST
pp
B
= 80
5:4
sf
mp
Ped.
muted string
(fingers)
mf
pp
Ped.
pp

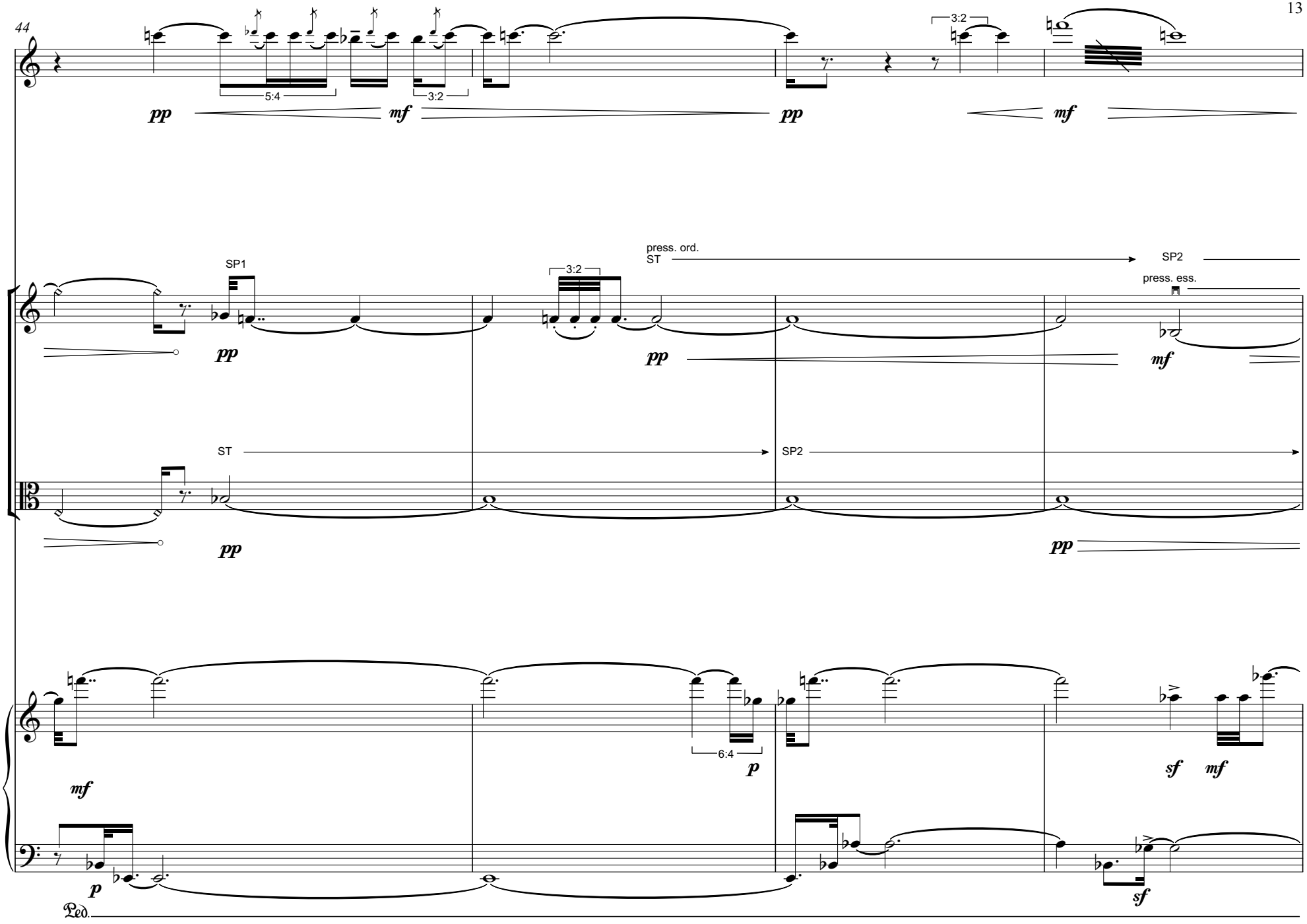

24
5:4
3:2
pp
mf
SP2
press. ord.
AST
press. essagerata
3:2
mp
pp
SP 2
AST
III
mp
fp
3:2
pp
f
pp
mf
pp
sf

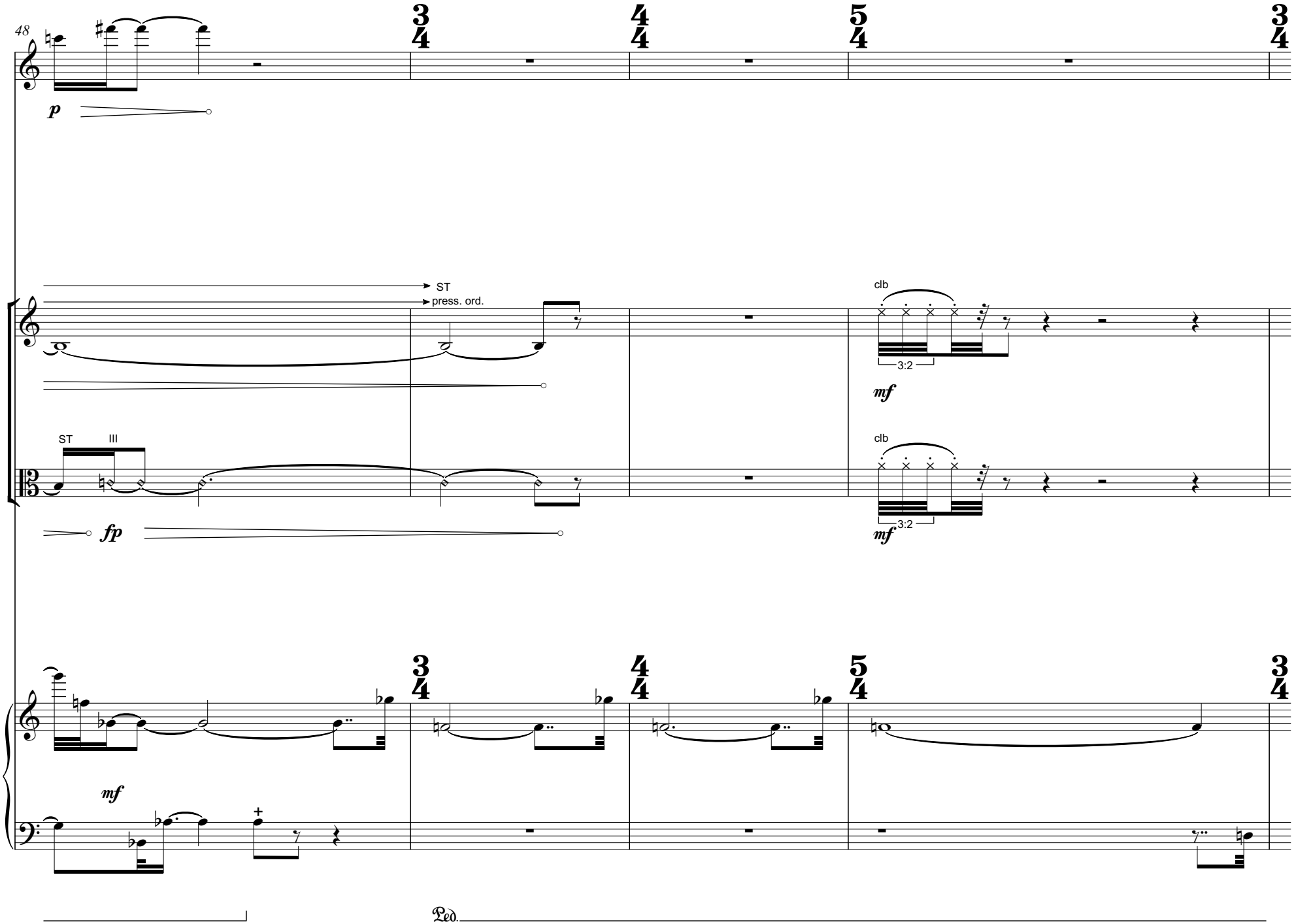

28
tr
C
f
pp
mf
pp
SP2
press. ord.
ORD
AST
SP1
5:4
f
fp
mp
3:2
ORD
ORD
SP1
5:4
f
pp
fp
mp
C
loco
8va
5:4
5:4
5:4
pp
f
pp
f
(loco)
3:2
f
mf
pp
mf
p
mp
3:2
mf
Ped.

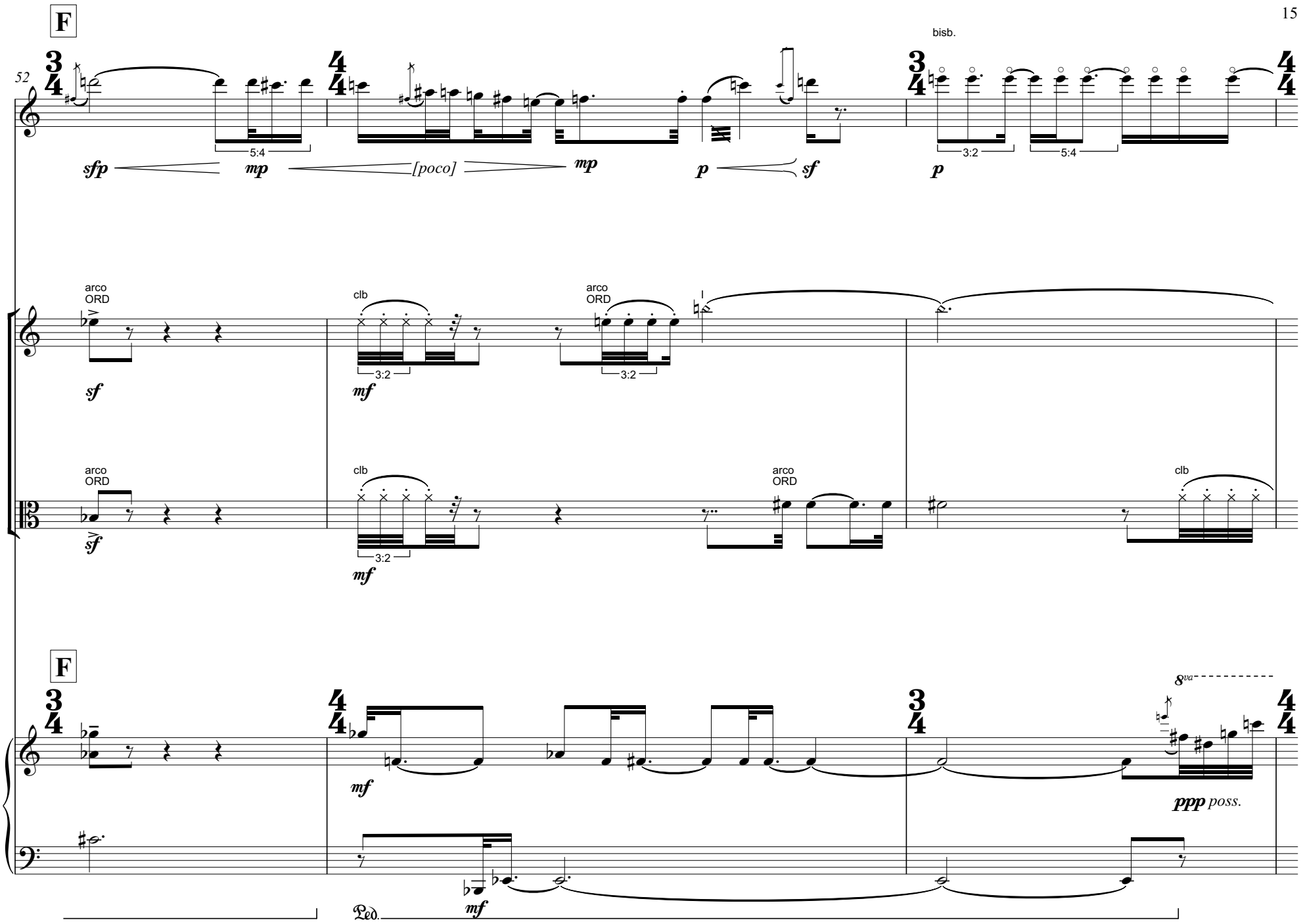

32
3:2
pp
mp
5:4
5:4
ppp
p
ST
3:2
pp
SP1 (I)
mp
3:2
[poco]
ORD
mp
mp
ST
III
pp
3:2
mp
5:4
6:4
5:4
mp
5:4
pp
pp
pp
mf
pp
f
f
Ped.

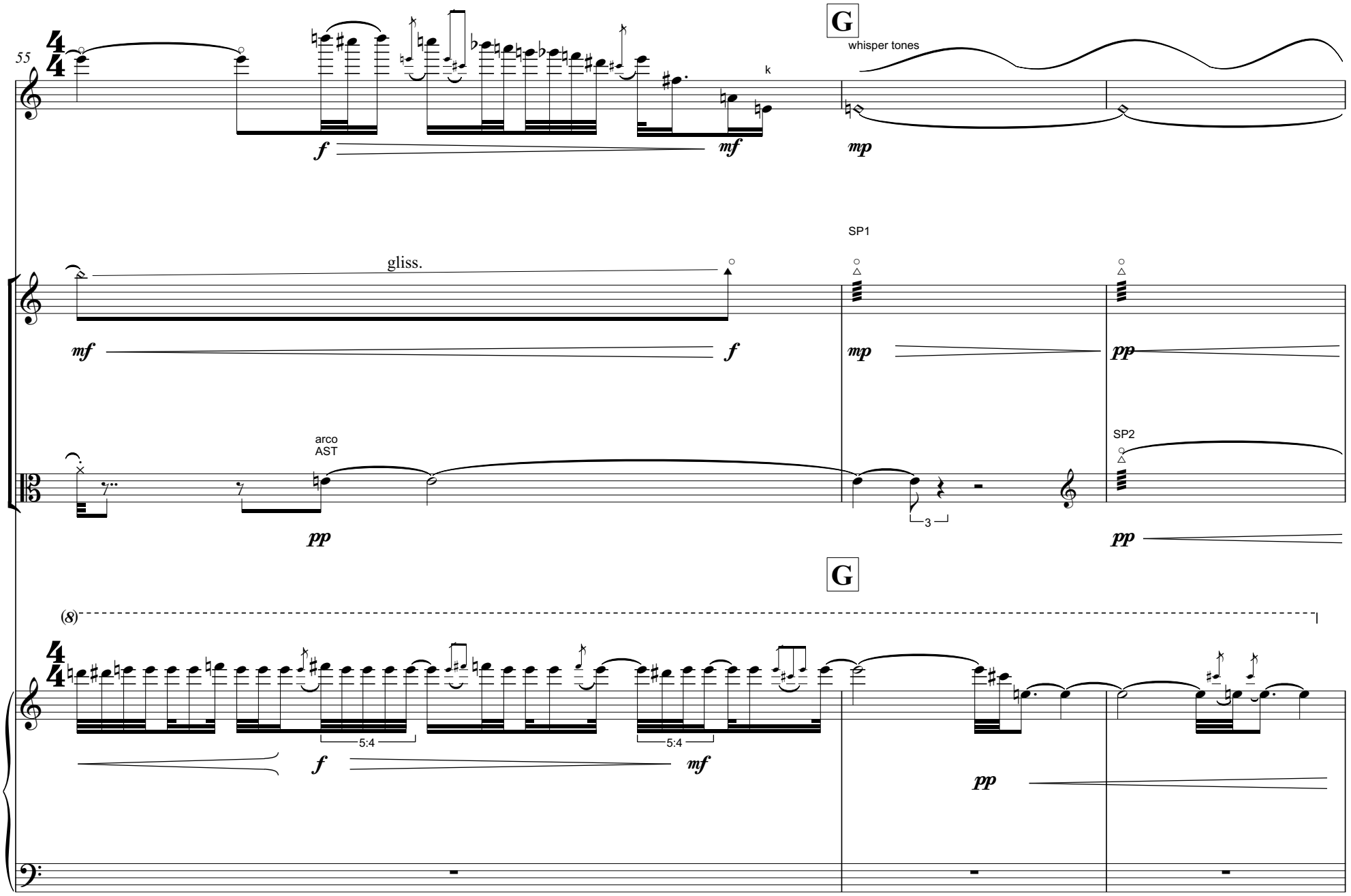

D
36
jet whistle
t
a/p
3:2
3:2
II
I
3:2
3:2
3:2
5:4
II
3:2
I
AST
SP2
pression essagerata
SP2
press. ord.
D
8va
3:2
3:2
[loco]
3:2
6:4
Ped.

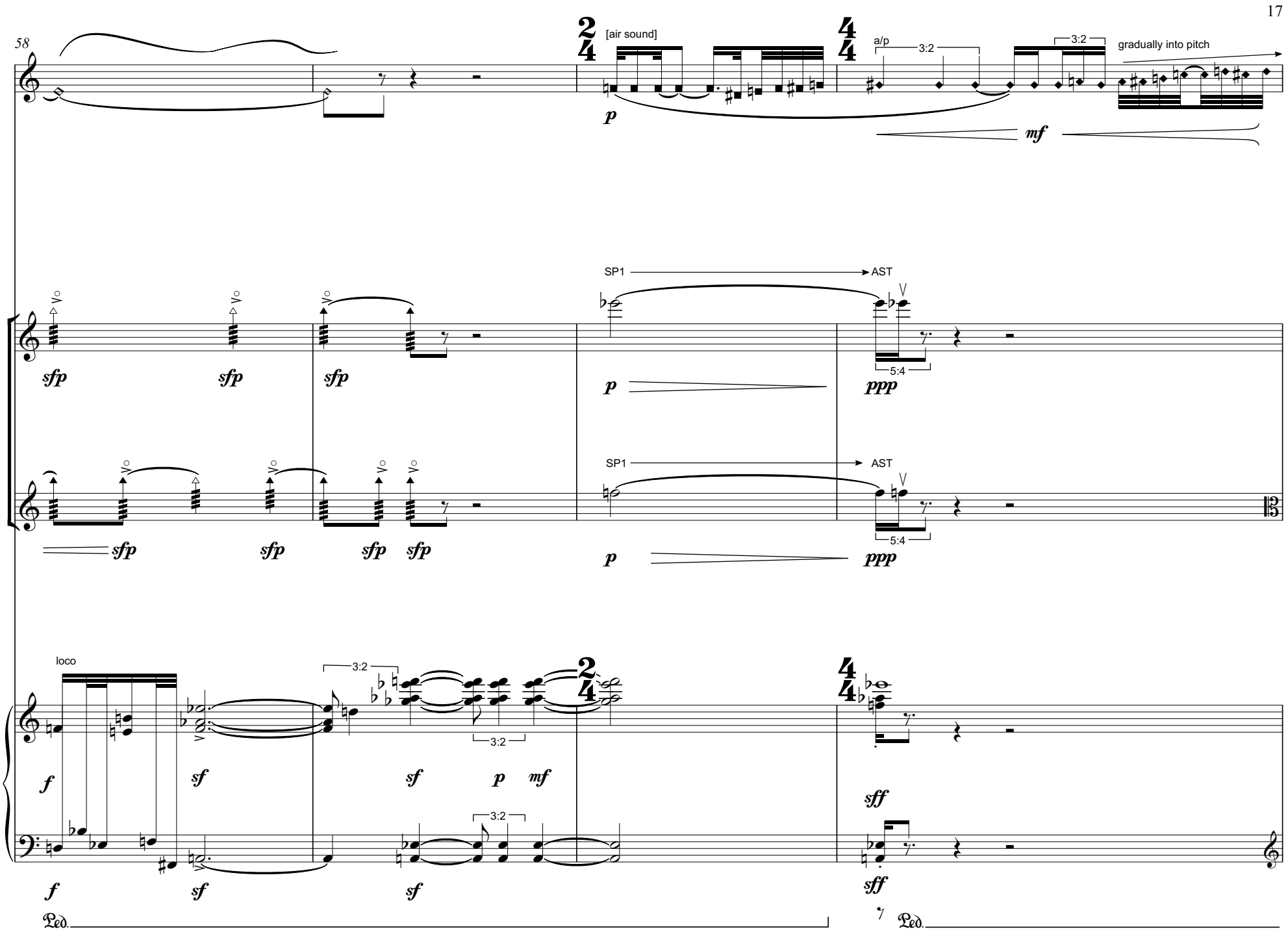

40
ORD
tr
E
bisb.
p
fp
f
pp
II
I
gliss.
AST
ORD
III
5:4
6:4
mf
sf
(8)
loco
Ped.

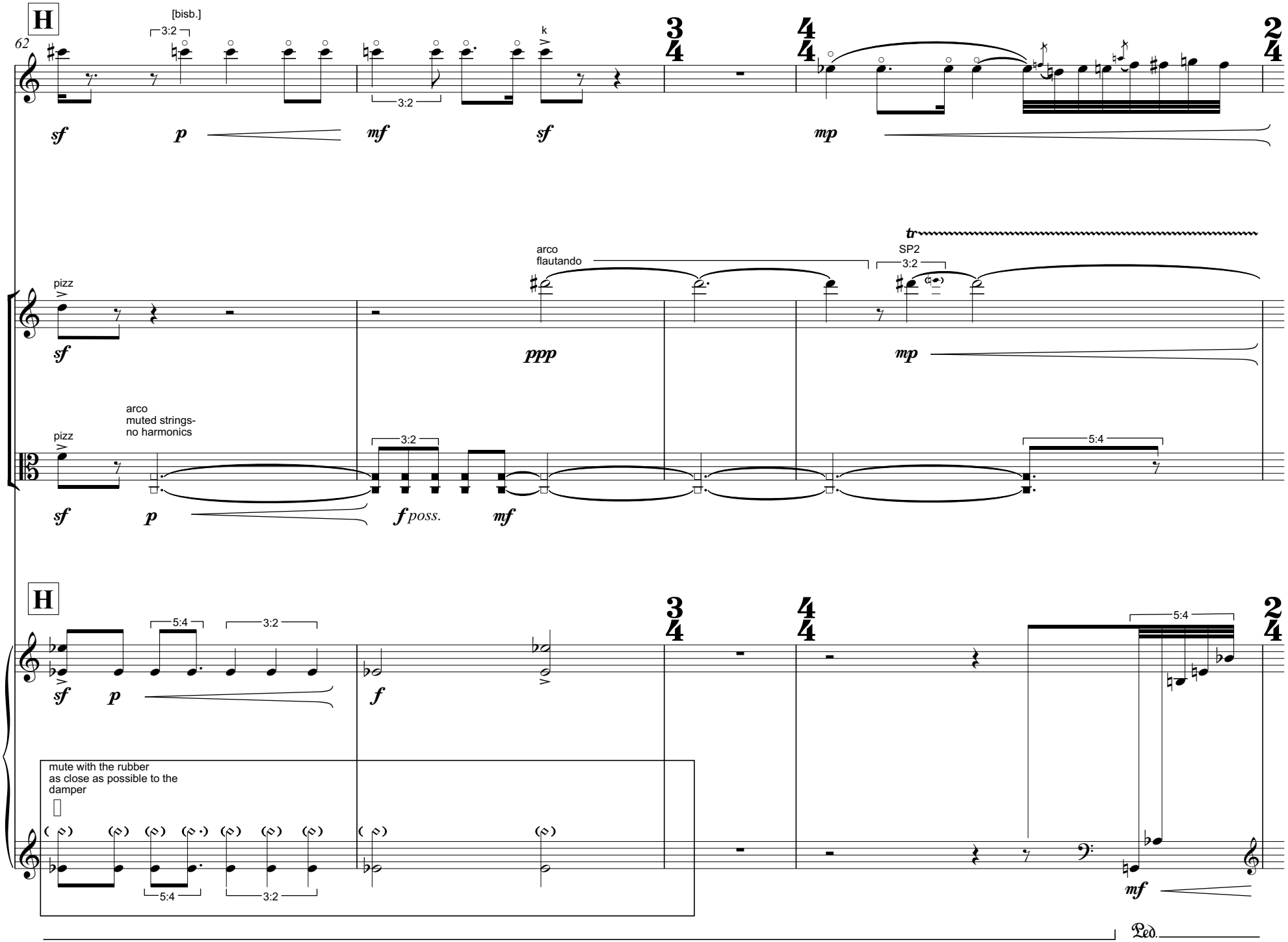

44
5:4
3:2
3:2
3:2
pp
mf
pp
mf
SP1
press. ord.
ST
SP2
press. ess.
3:2
pp
pp
mf
ST
SP2
pp
pp
6:4
mf
p
sf
mf
p
sf
Ped.

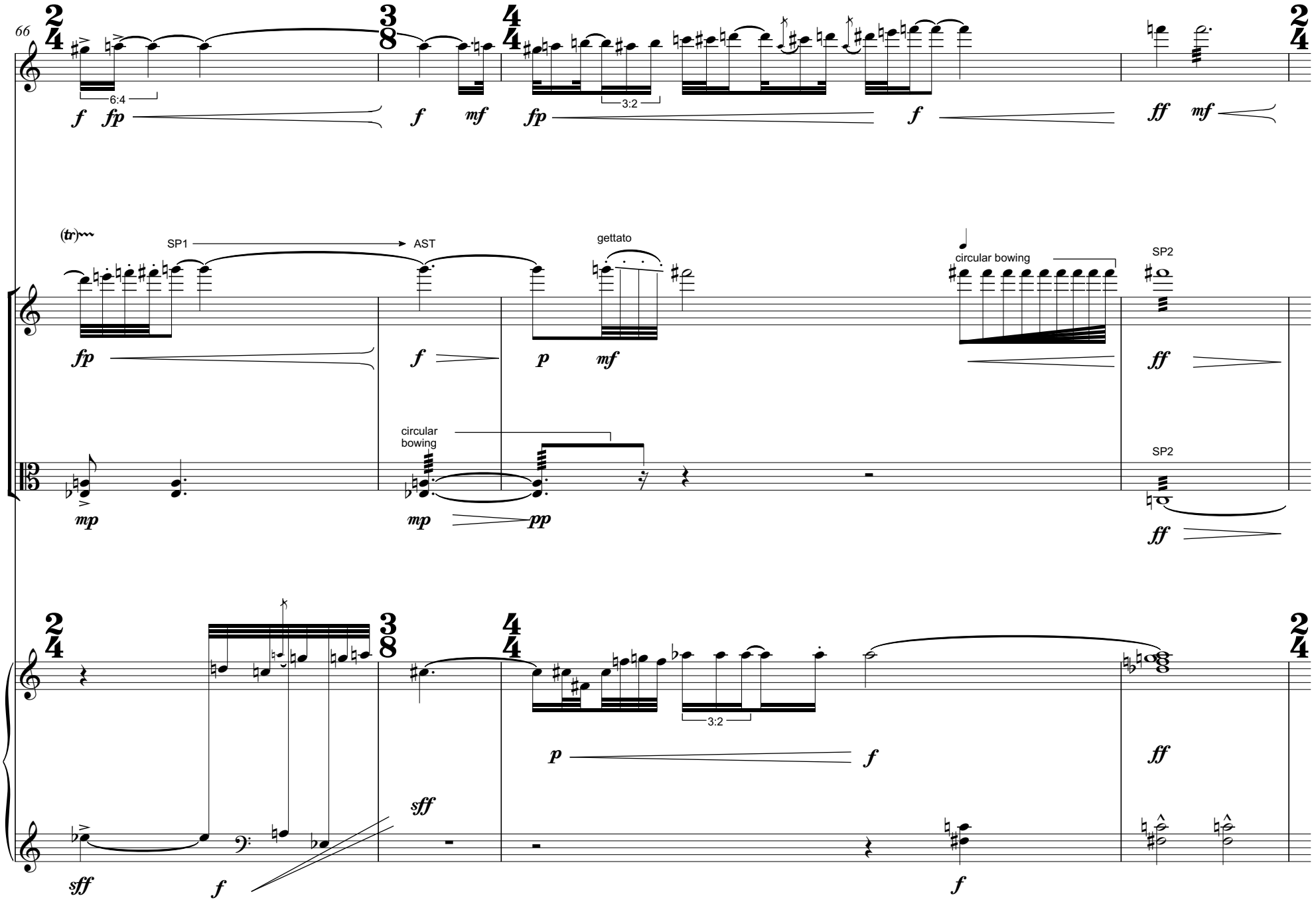

48
3/4
4/4
5/4
3/4
p
ST
press. ord.
clb
3:2
mf
ST
III
fp
mf
mf
Ped.

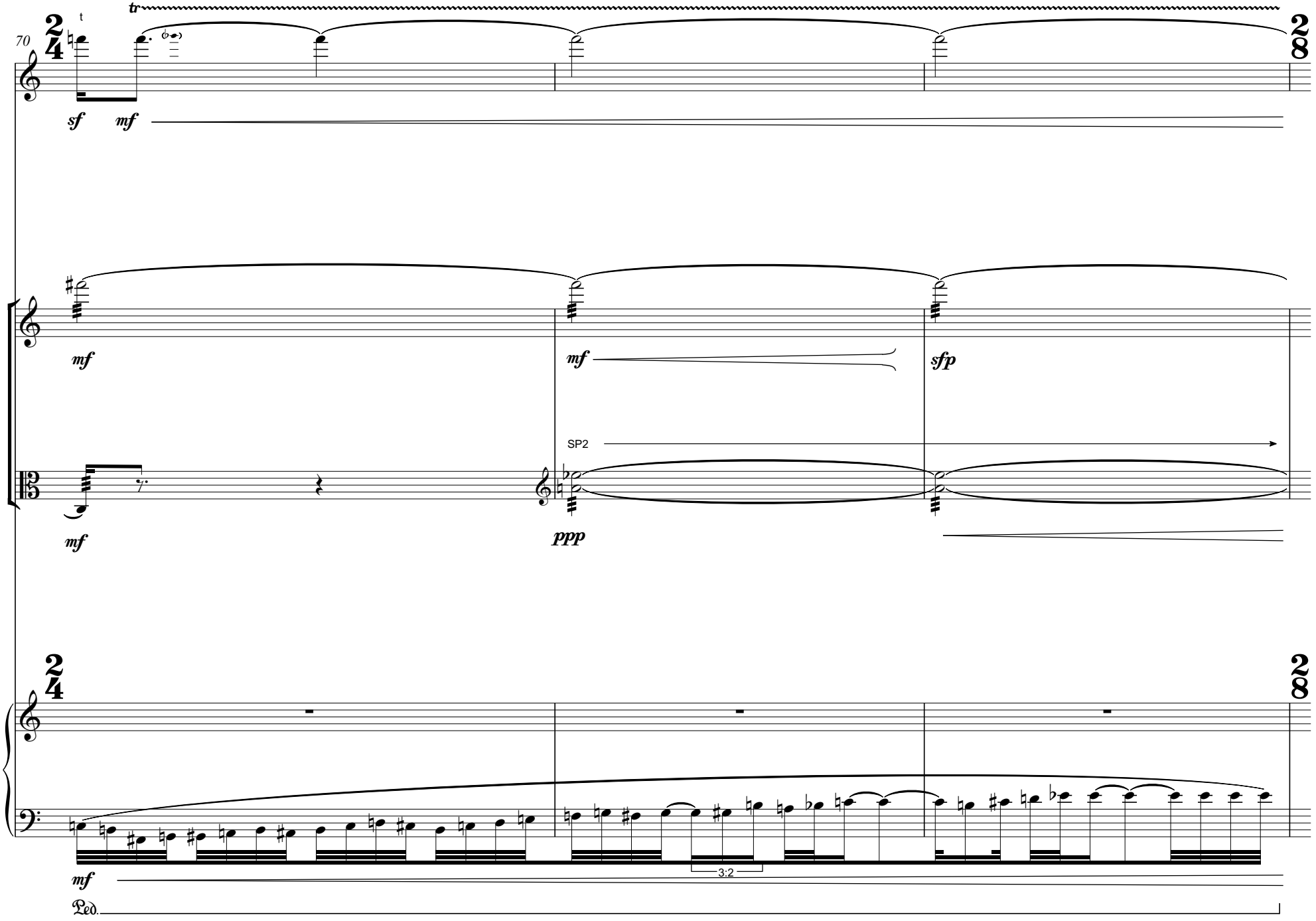

F
52
bisb.
sfp
mp
[poco]
mp
p
sf
p
5:4
3:2
5:4
arco
ORD
clb
sf
mf
3:2
arco
ORD
clb
sf
mf
3:2
arco
ORD
clb
F
mf
8va
ppp poss.
mf
Ped.

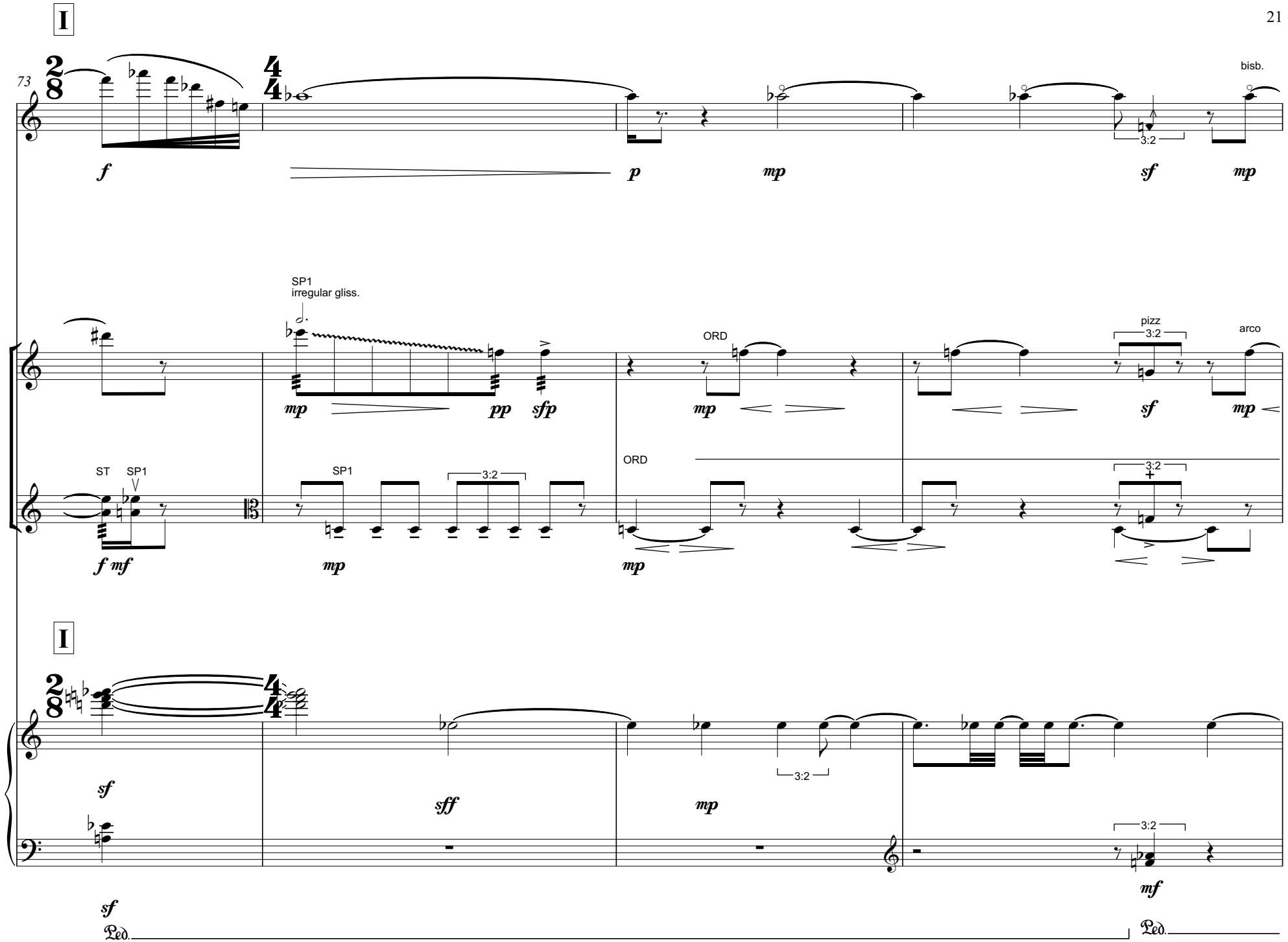

55
G
whisper tones
k
f
mf
mp
SP1
gliss.
mf
f
mp
pp
arco
AST
pp
3
SP2
pp
G
(8)
5:4
5:4
f
mf
pp

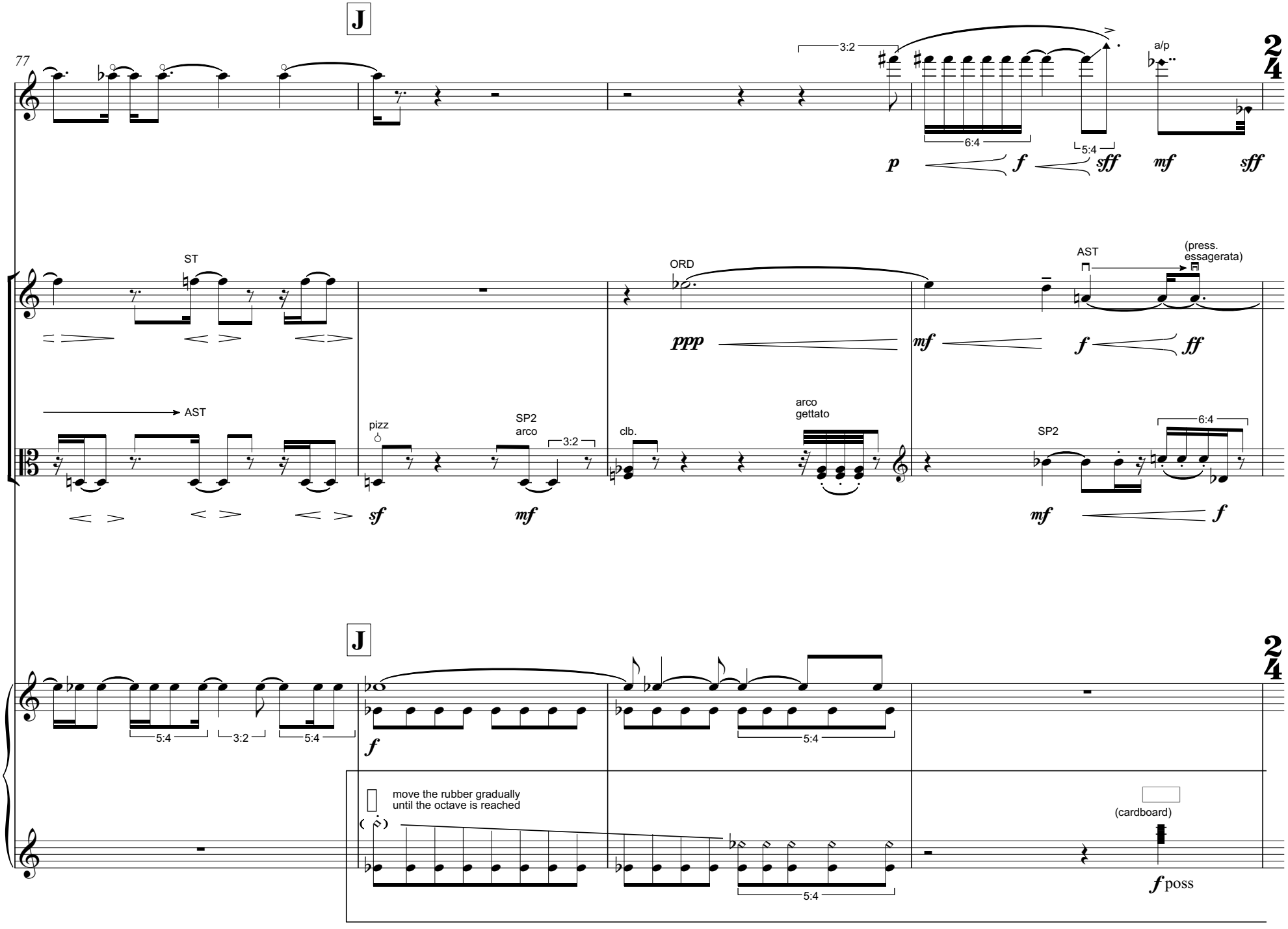

58
[air sound]
a/p
3:2
3:2
gradually into pitch
SP1
AST
5:4
SP1
AST
5:4
loco
3:2
3:2
3:2
Ped.
Ped.

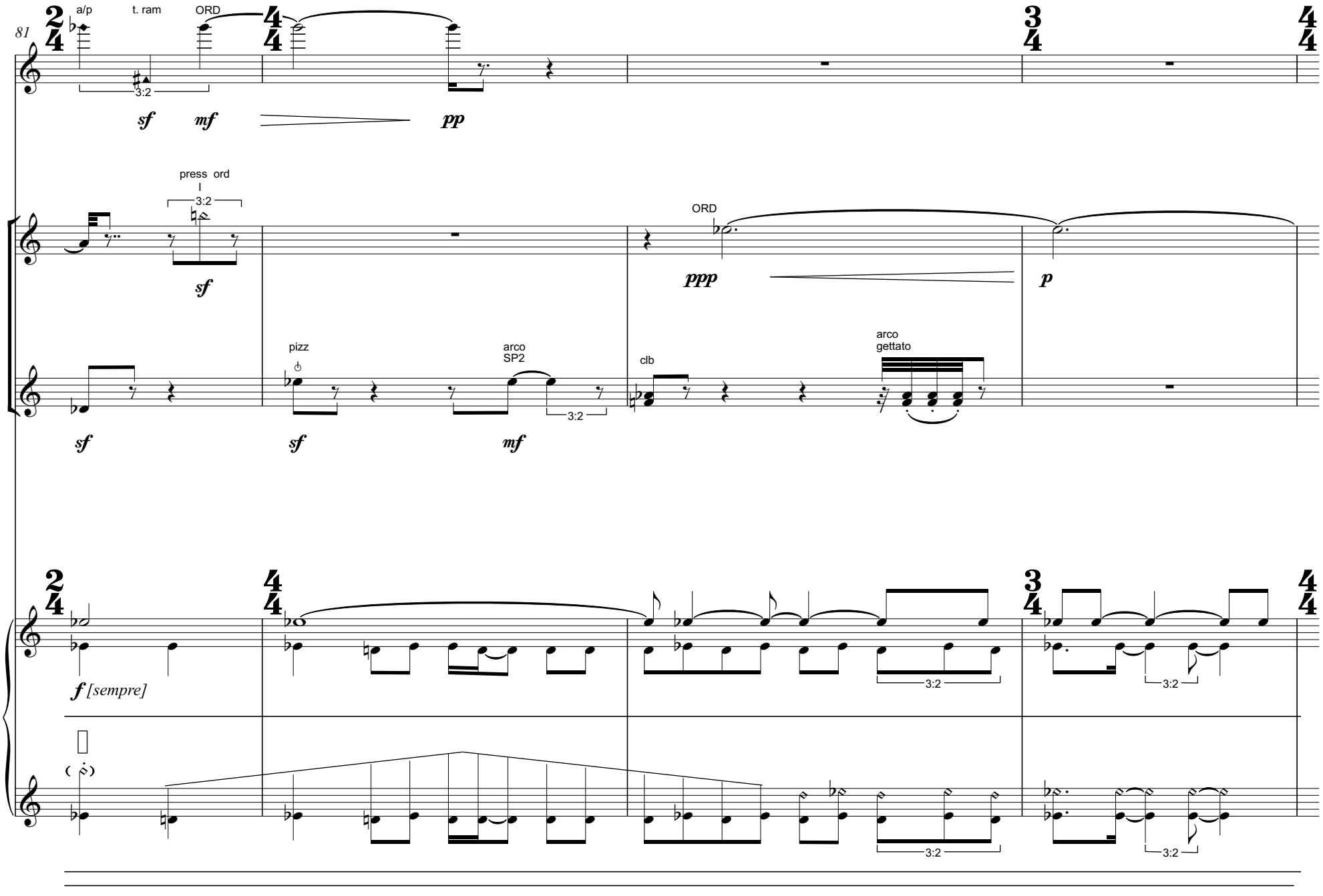

H
62
[bisb.]
3:2
k
sf
p
mf
sf
mp
pizz
arco
flautando
SP2
tr
ppp
mp
arco
muted strings-
no harmonics
5:4
f poss.
mute with the rubber
as close as possible to the
damper
Ped.

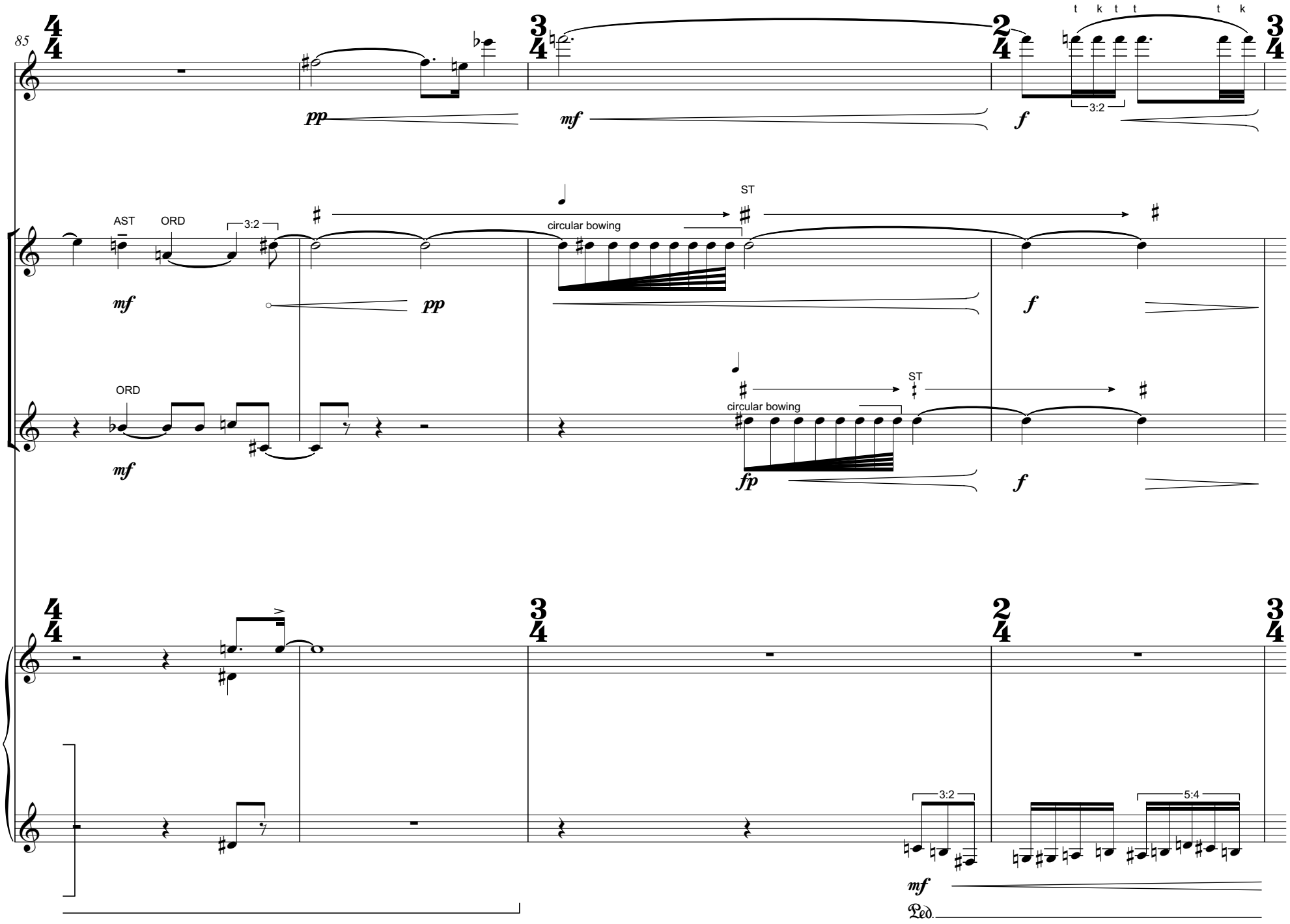

66
6:4
3:2
SP1
AST
gettato
circular bowing
SP2
circular bowing
SP2
3:2

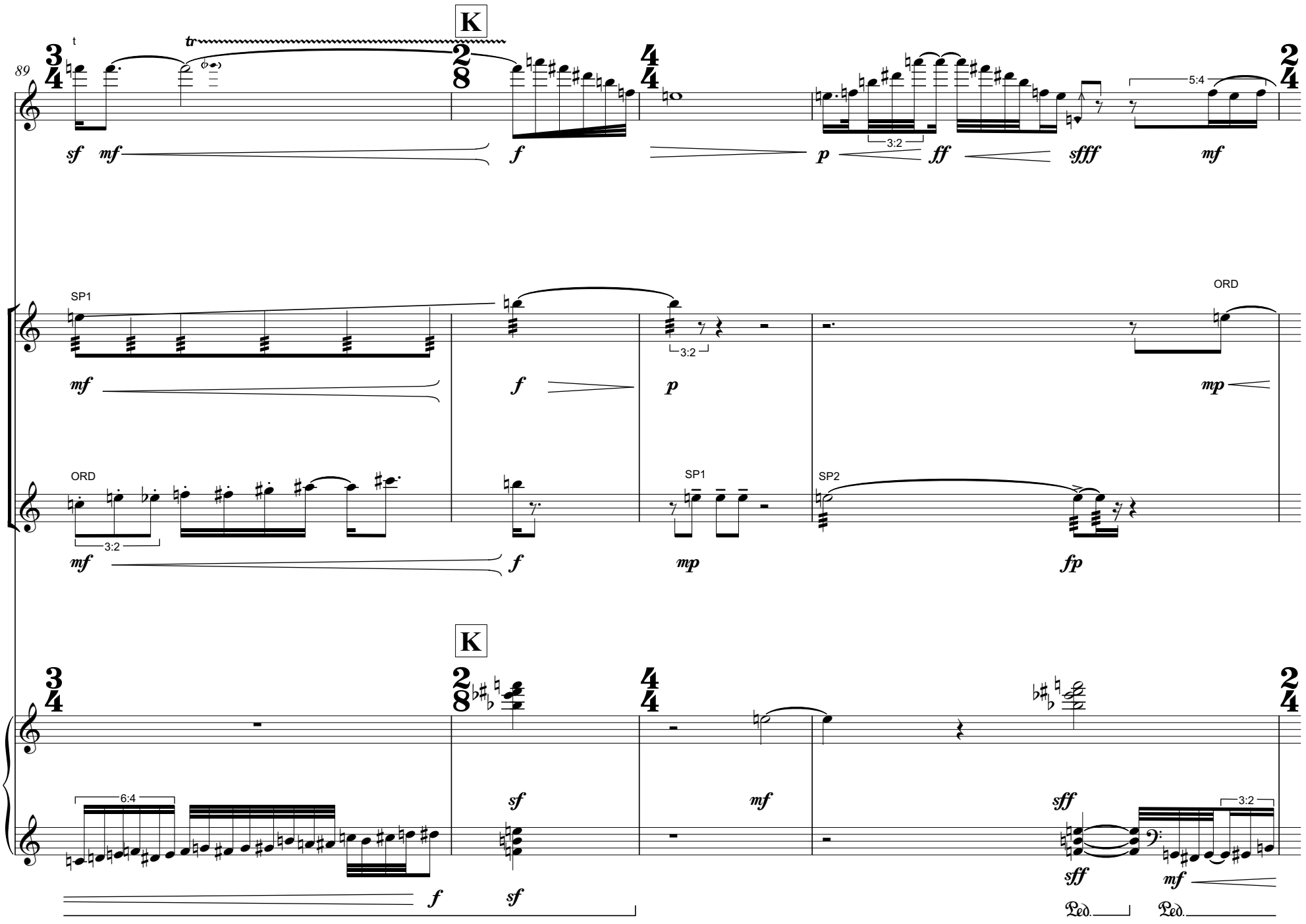

70
tr
sf
mf
mf
mf
sfp
SP2
mf
ppp
mf
3:2
Ped.

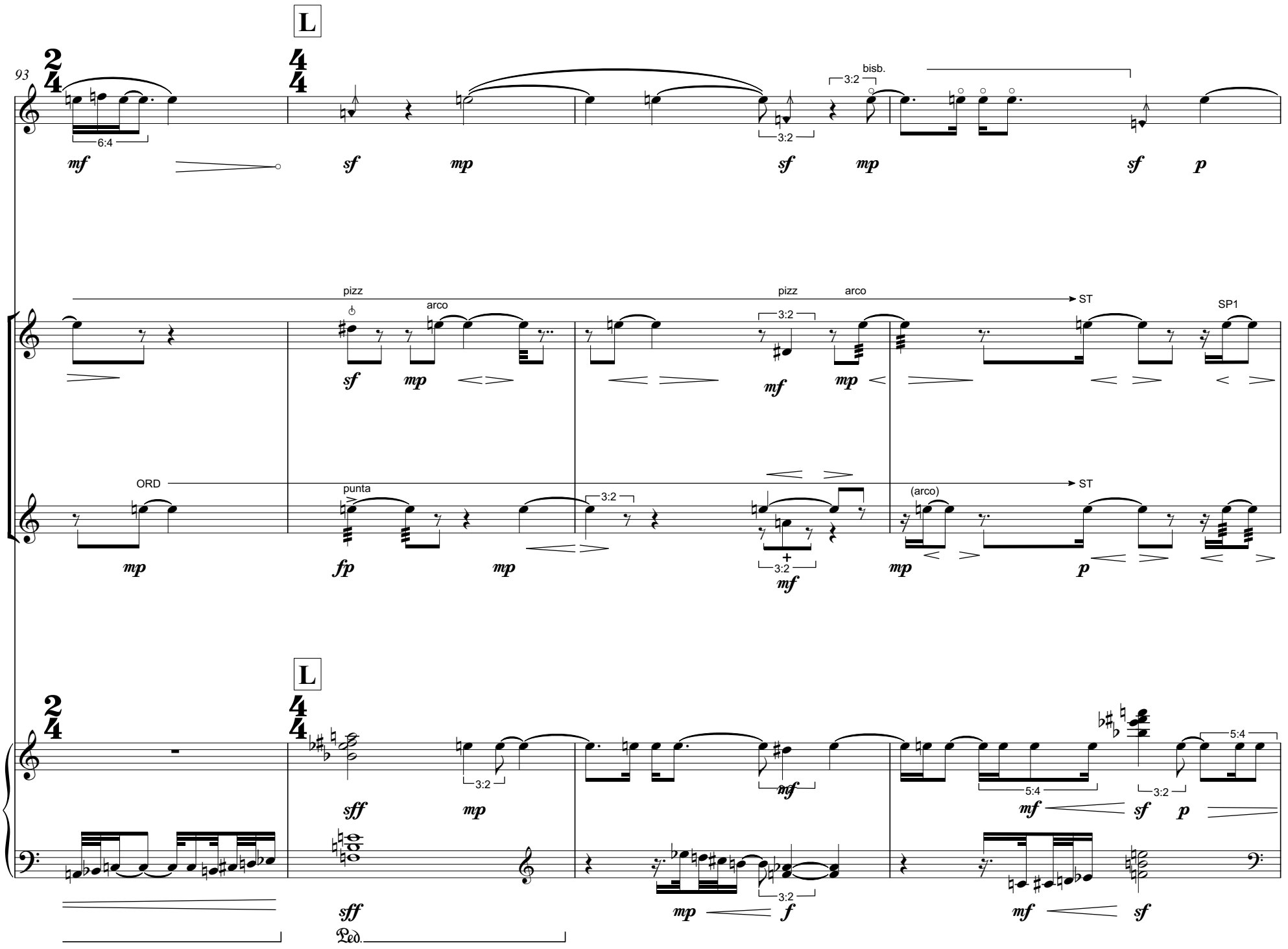

I
73
bisb.
f
p
mp
sf
mp
3:2
SP1
irregular gliss.
ORD
pizz
arco
mp
pp
sfp
sf
ST
SP1
f mf
mp
ORD
I
sf
sff
mp
mf
Ped.
Ped.

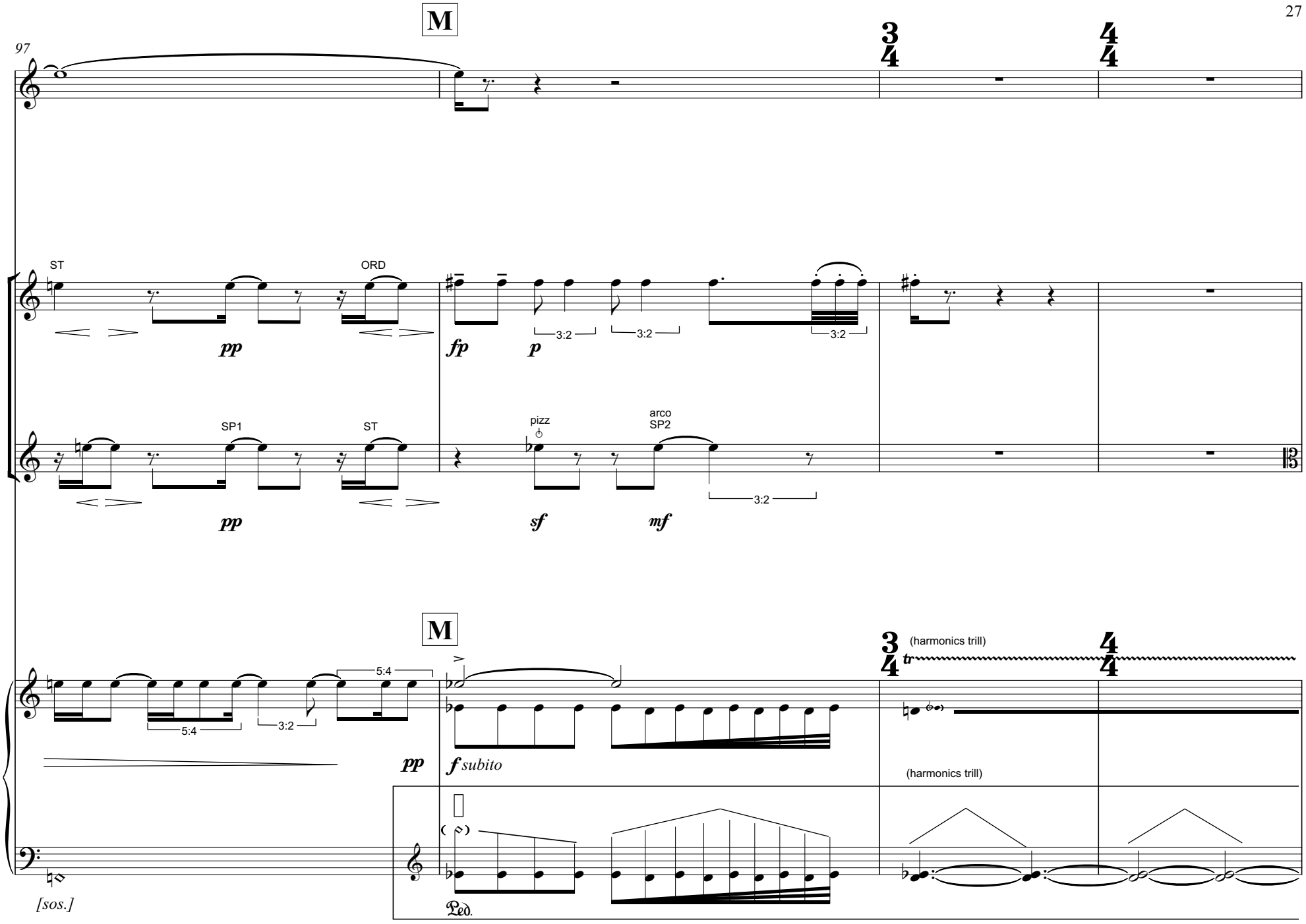

77
J
3:2
6:4
5:4
a/p
p
f
sff
mf
sff
ST
ORD
AST
(press. essagerata)
ppp
mf
f
ff
AST
pizz
SP2
arco
3:2
clb.
arco
gettato
SP2
6:4
sf
mf
mf
f
J
5:4
3:2
5:4
f
5:4
move the rubber gradually
until the octave is reached
(cardboard)
f poss
5:4

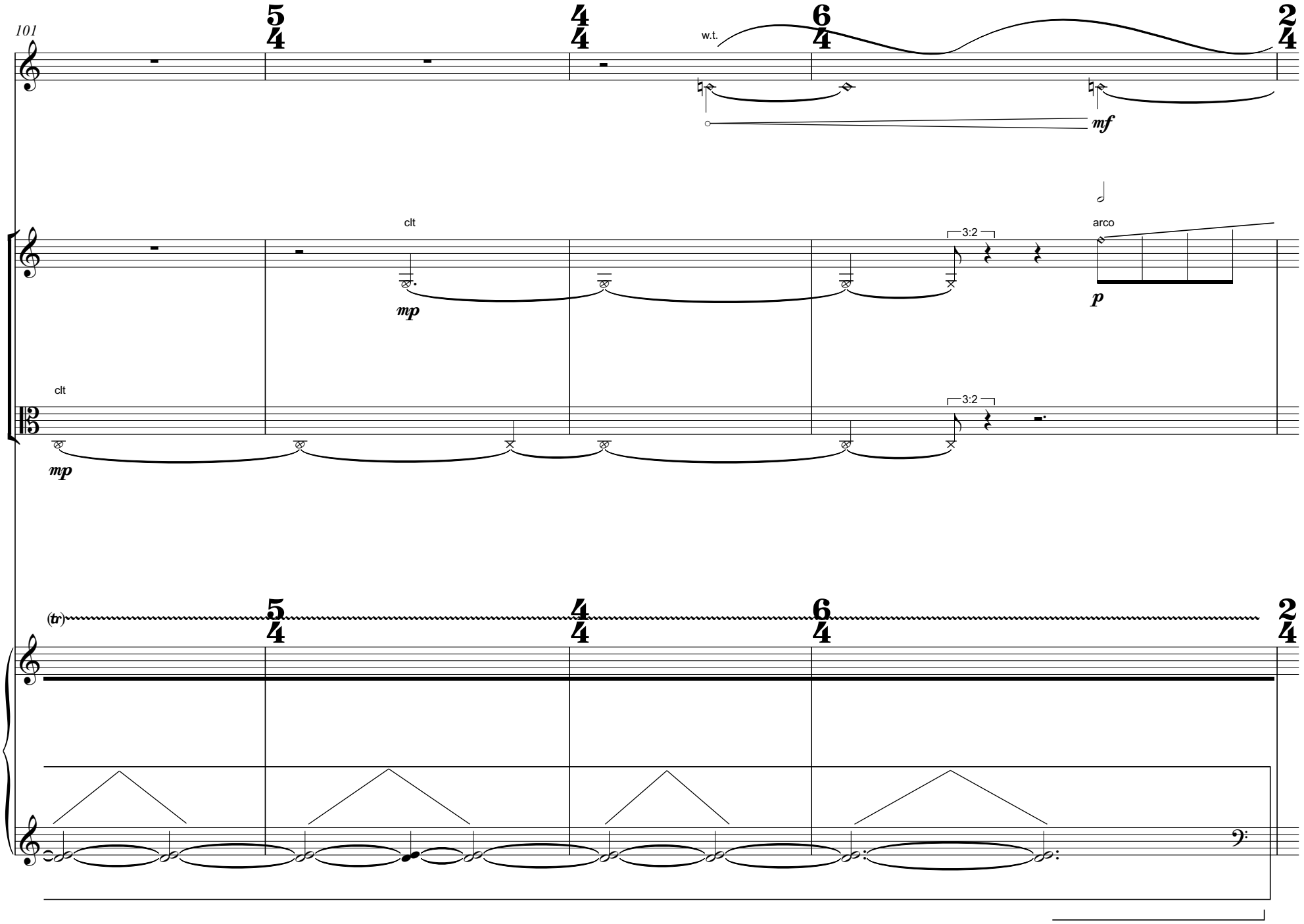

81
a/p
t. ram
ORD
3:2
sf
mf
pp
press ord
3:2
sf
ORD
ppp
p
pizz
arco
SP2
3:2
sf
sf
mf
clb
arco
gettato
f [sempre]
3:2
3:2
3:2
3:2

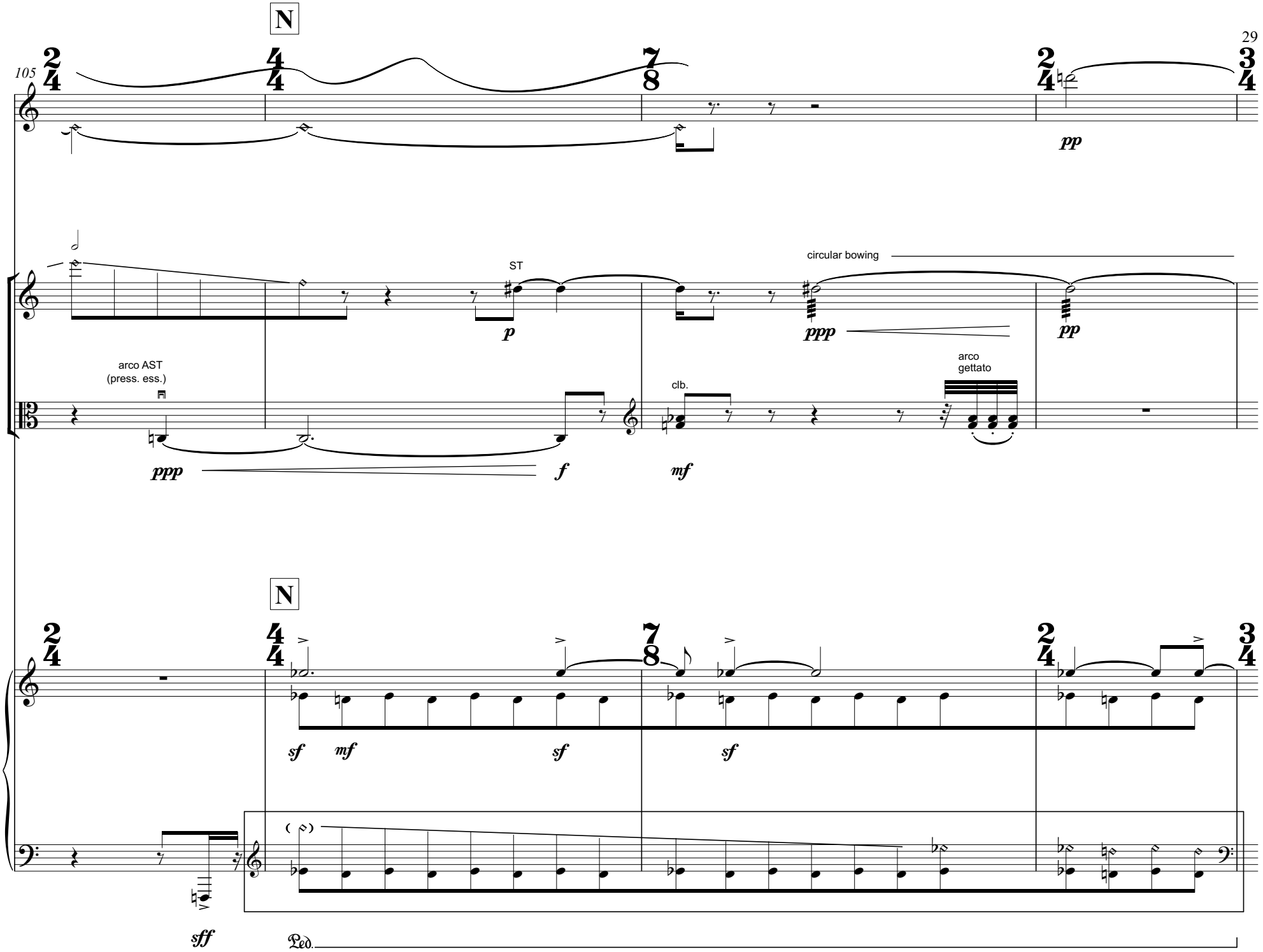

85
pp
mf
f
t k t t t k
3:2
AST
ORD
3:2
mf
pp
circular bowing
ST
f
ORD
mf
circular bowing
ST
fp
f
3:2
5:4
mf
Ped.

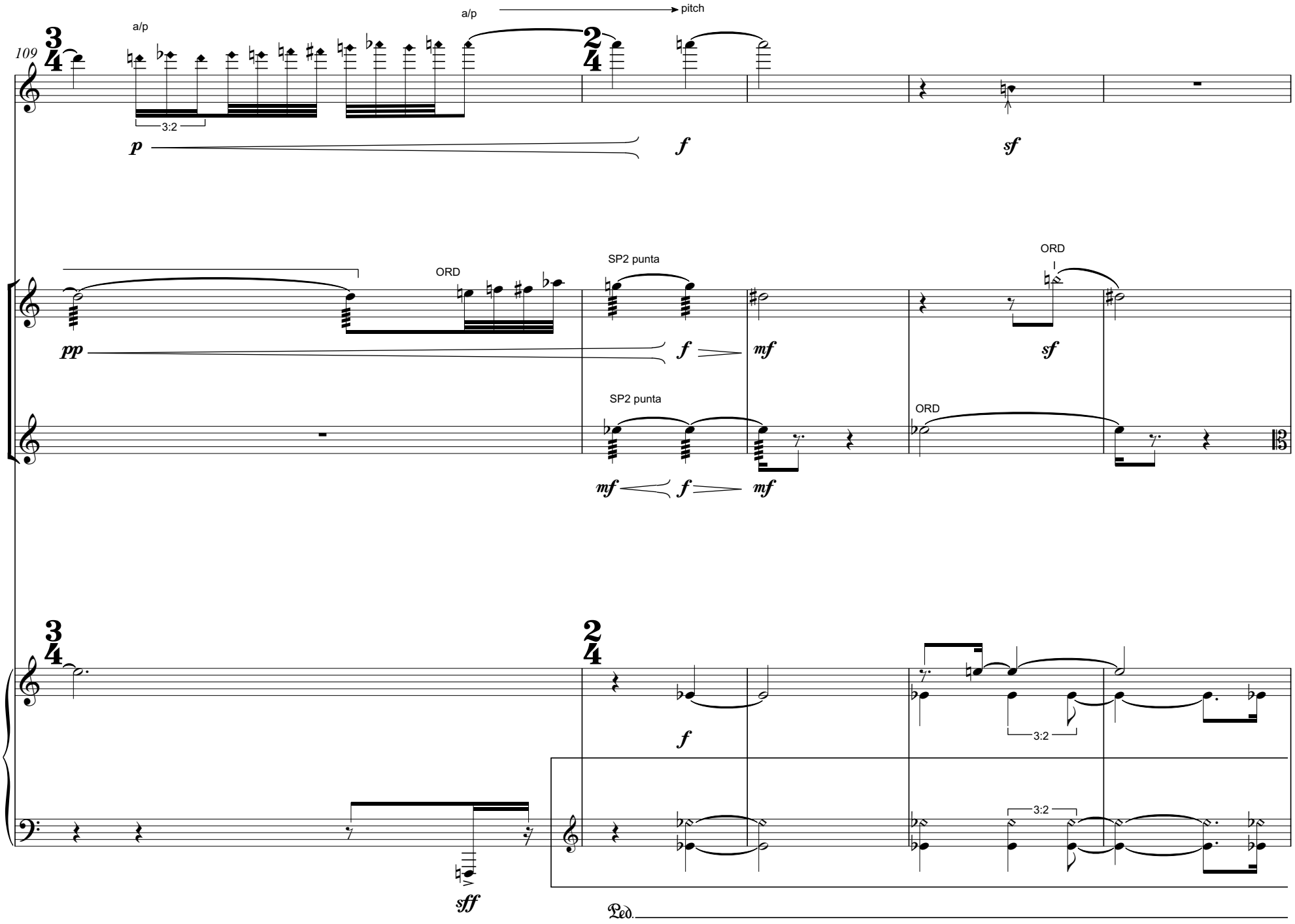

K
89
t
tr
sf mf
f
p ff sfff
3:2
5:4
mf
SP1
mf
f
p
3:2
ORD
mp
ORD
3:2
mf
f
SP1
mp
SP2
fp
K
6:4
f
sf
sf
mf
sff
sff
3:2
mf
Ped.
Ped.

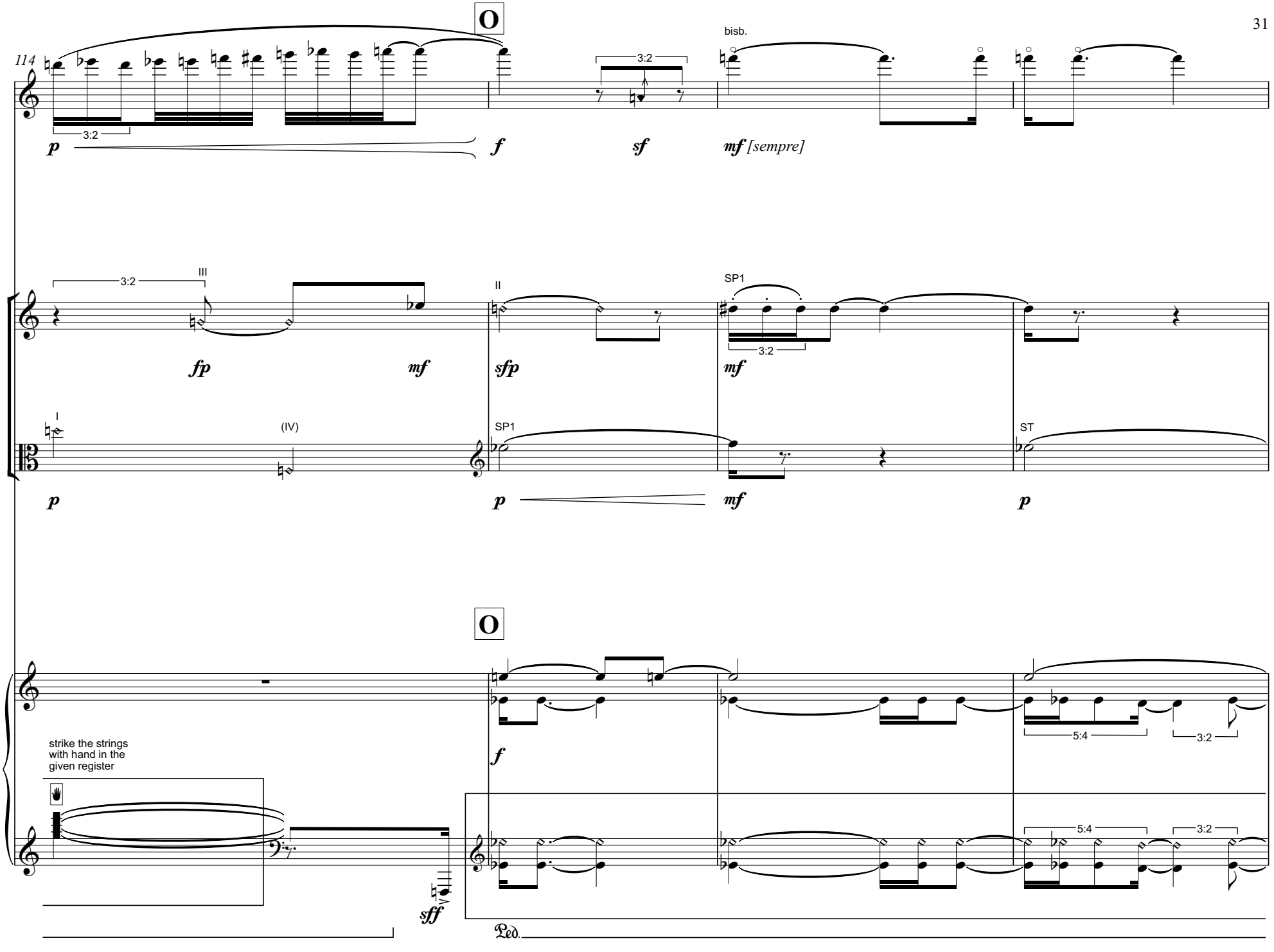

L
93
2/4
4/4
6:4
mf
sf
mp
3:2
bisb.
pizz
arco
ST
SP1
ORD
punta
(arco)
fp
+
L
sff
Ped.
5:4

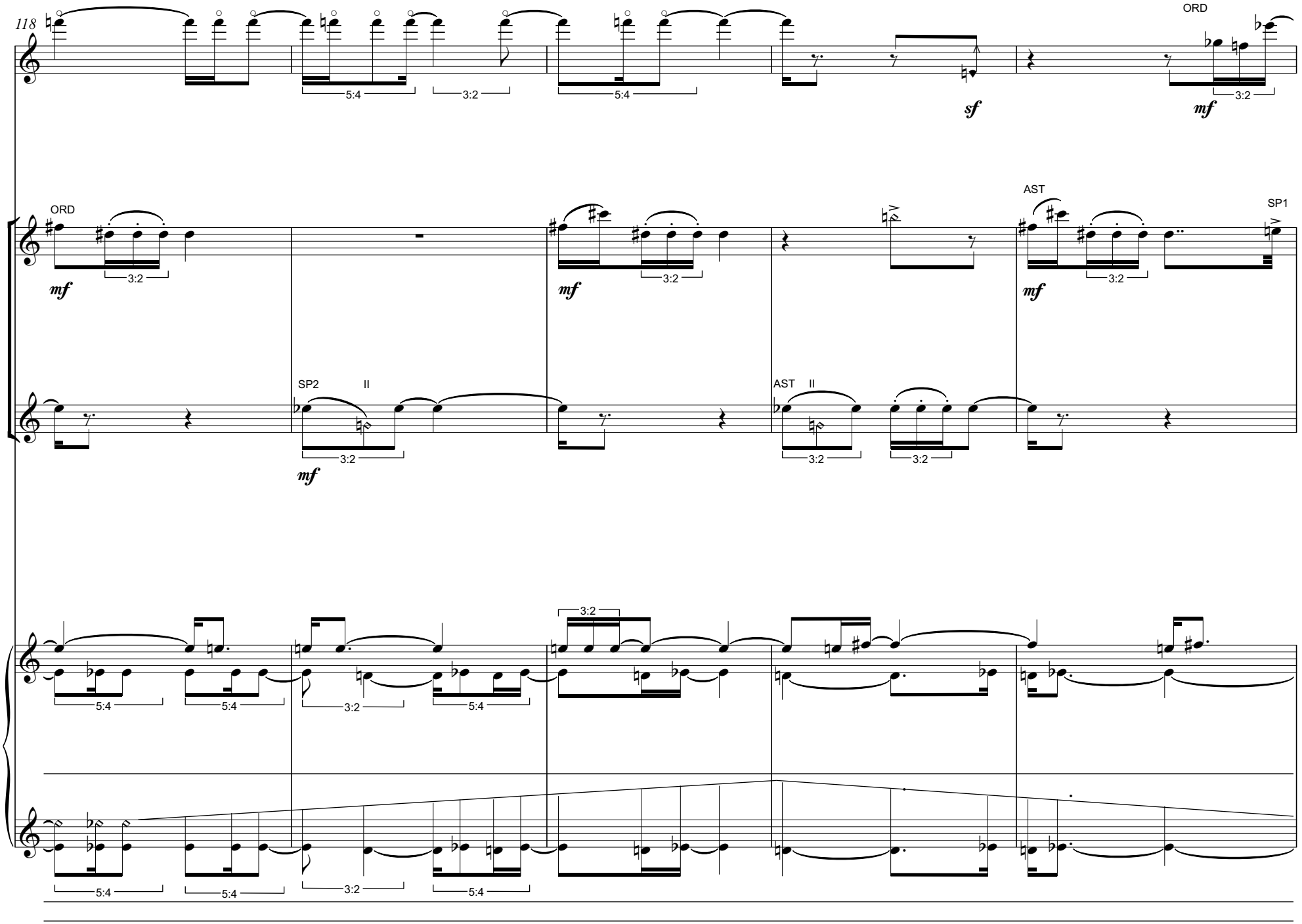

M
97
3/4
4/4
ST
ORD
pp
fp
p
3:2
3:2
3:2
SP1
ST
pizz
arco
SP2
pp
sf
mf
3:2
M
5:4
5:4
3:2
pp
f subito
(harmonics trill)
tr
(harmonics trill)
[sos.]
Ped.

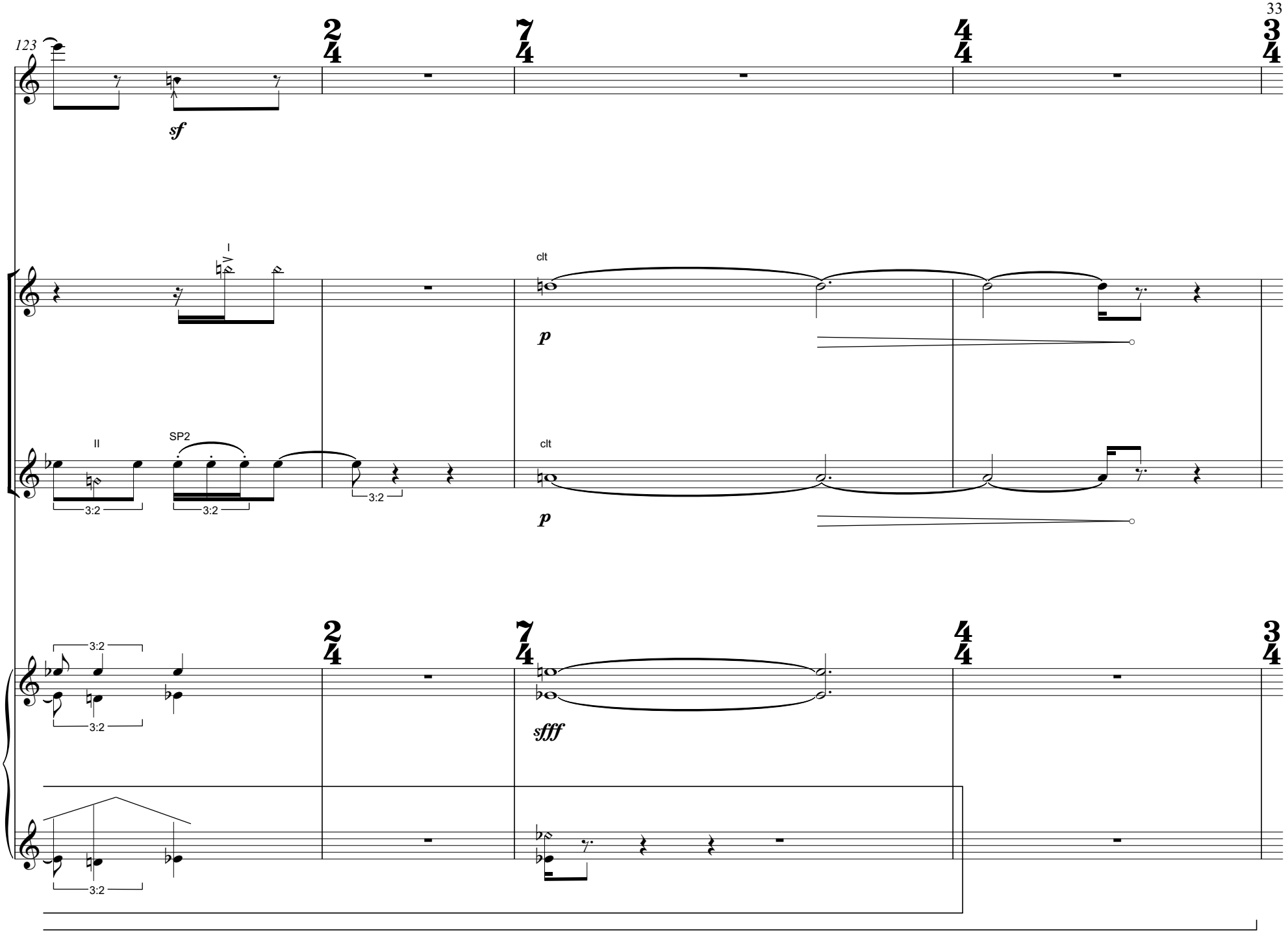

101
w.t.
mf
clt
mp
3:2
arco
p
clt
mp
3:2
(tr)

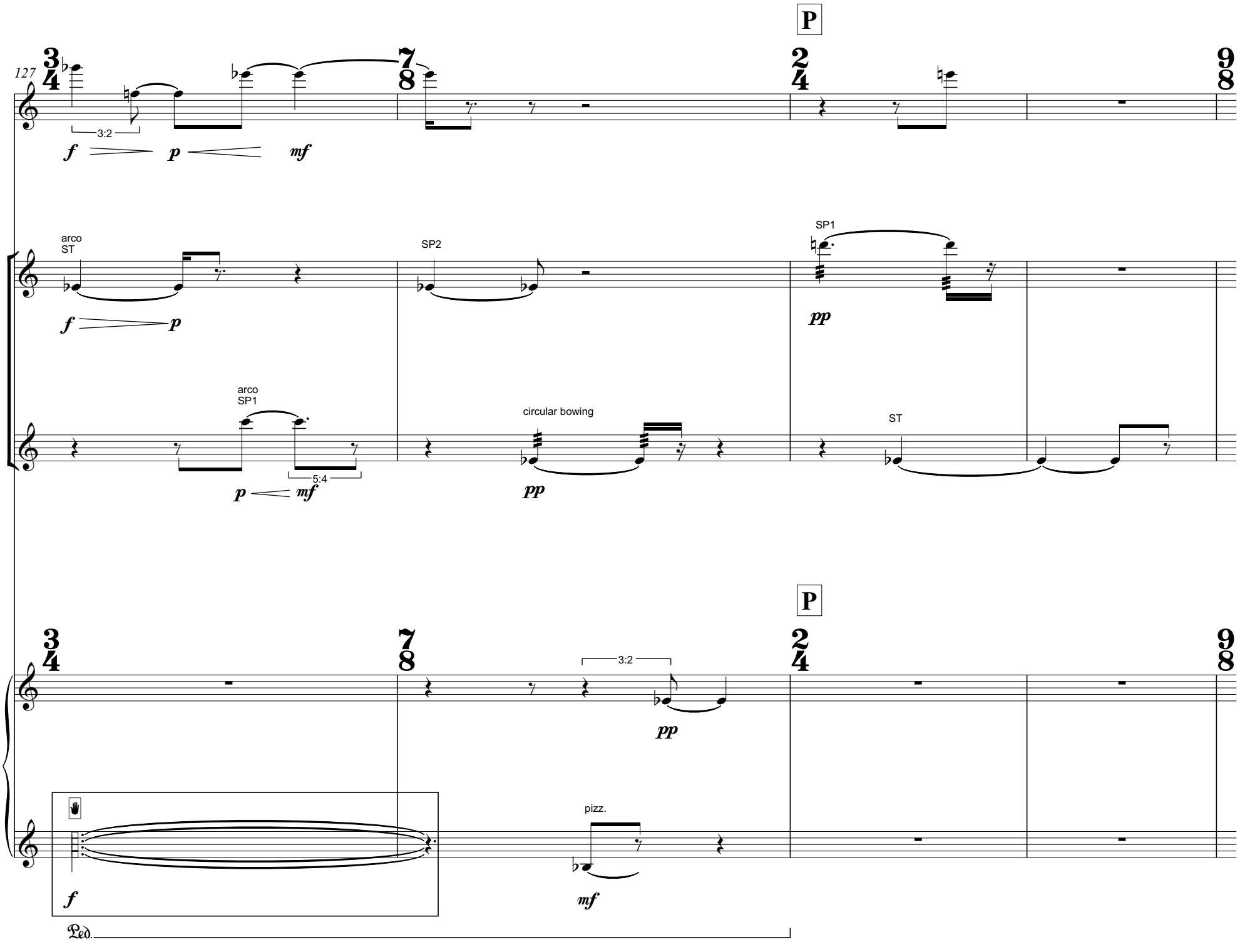

105
N
ST
circular bowing
arco AST
(press. ess.)
clb.
arco
gettato
N
Ped.

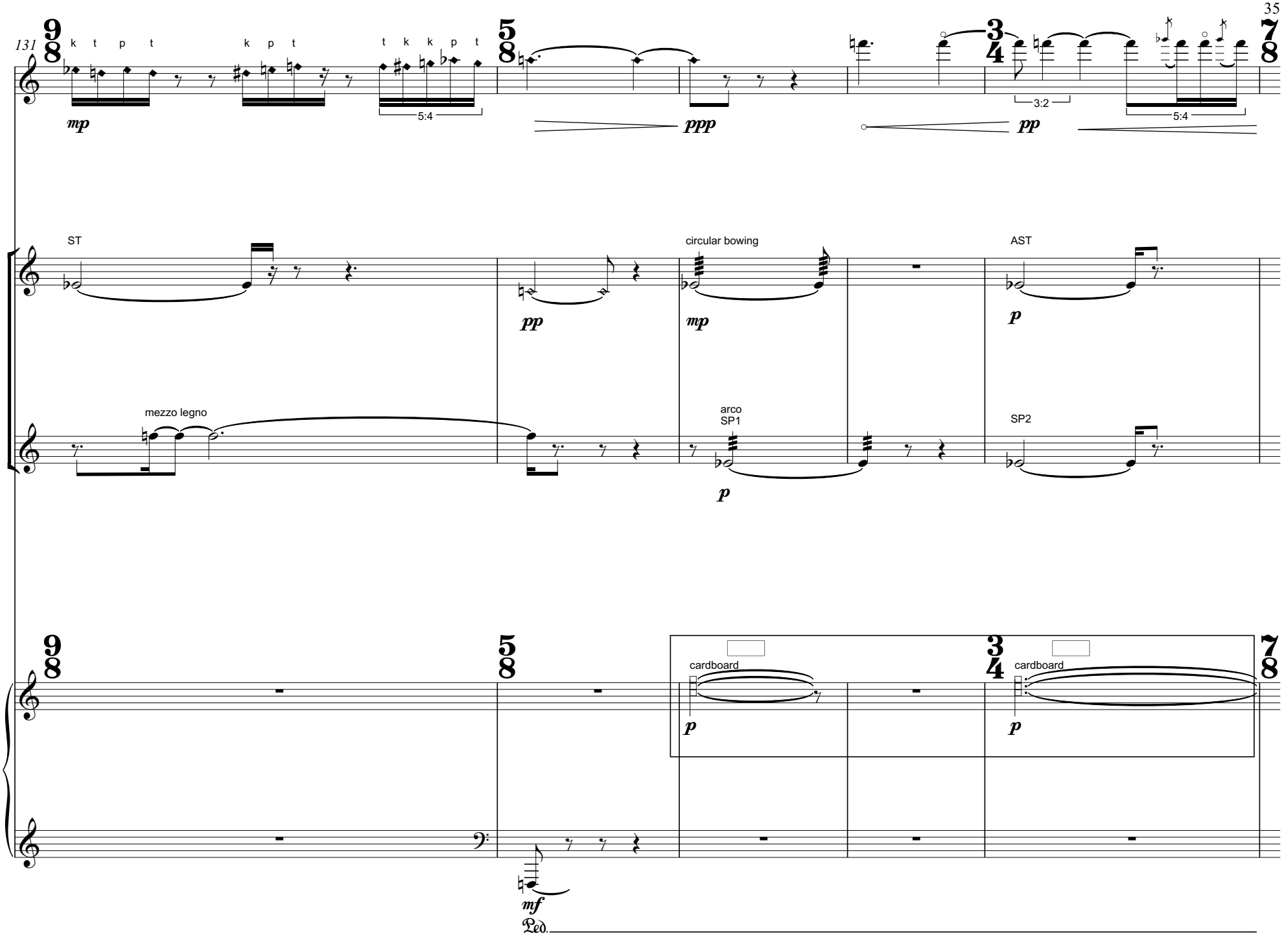

109
a/p
a/p
pitch
3:2
p
f
sf
ORD
SP2 punta
pp
f
mf
ORD
sf
SP2 punta
ORD
mf
f
mf
f
3:2
3:2
sff
Ped.

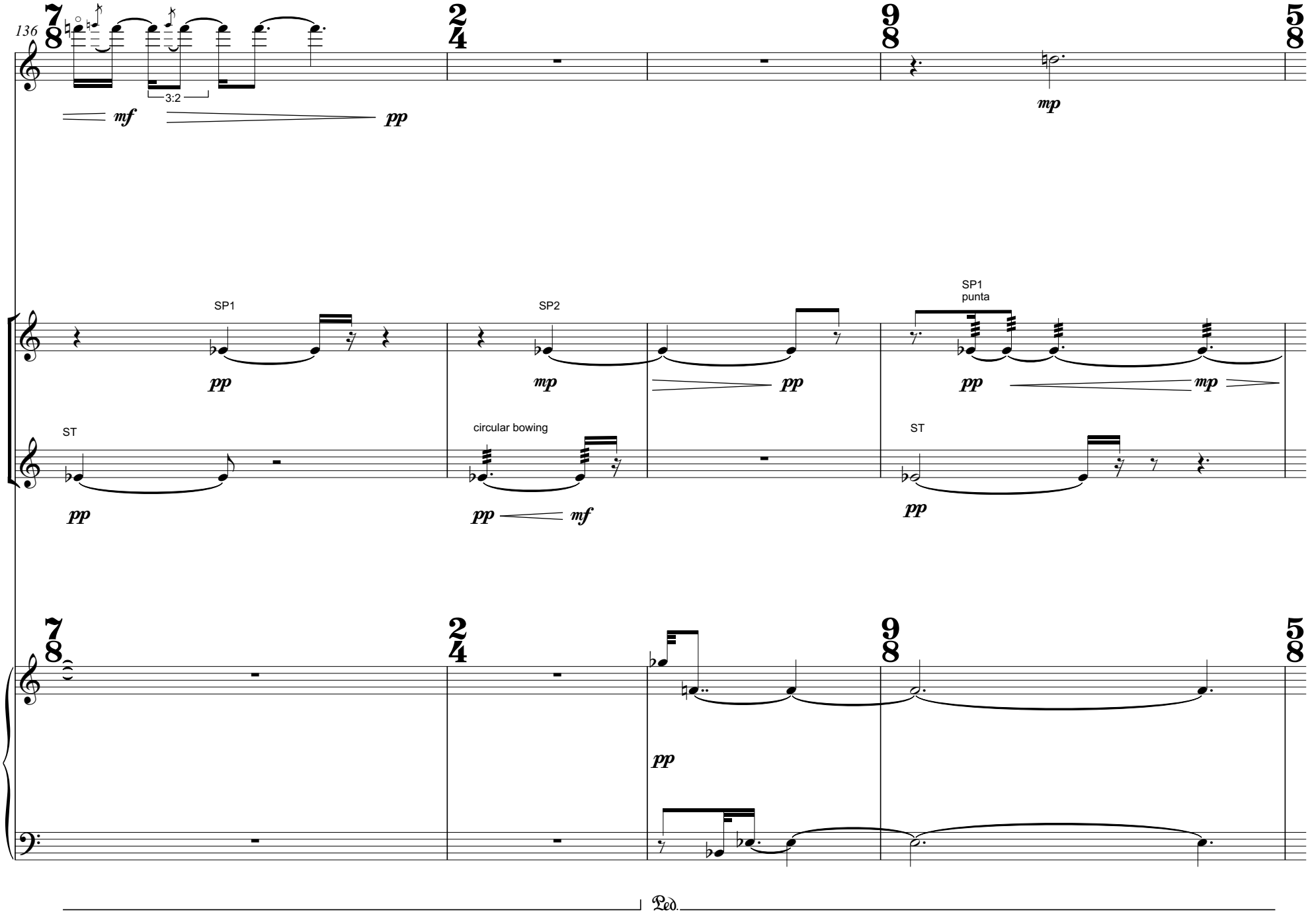

114
O
bisb.
3:2
p
f
sf
mf [sempre]
III
II
SP1
fp
mf
sfp
I
(IV)
SP1
ST
O
strike the strings with hand in the given register
sff
5:4
3:2
Ped.

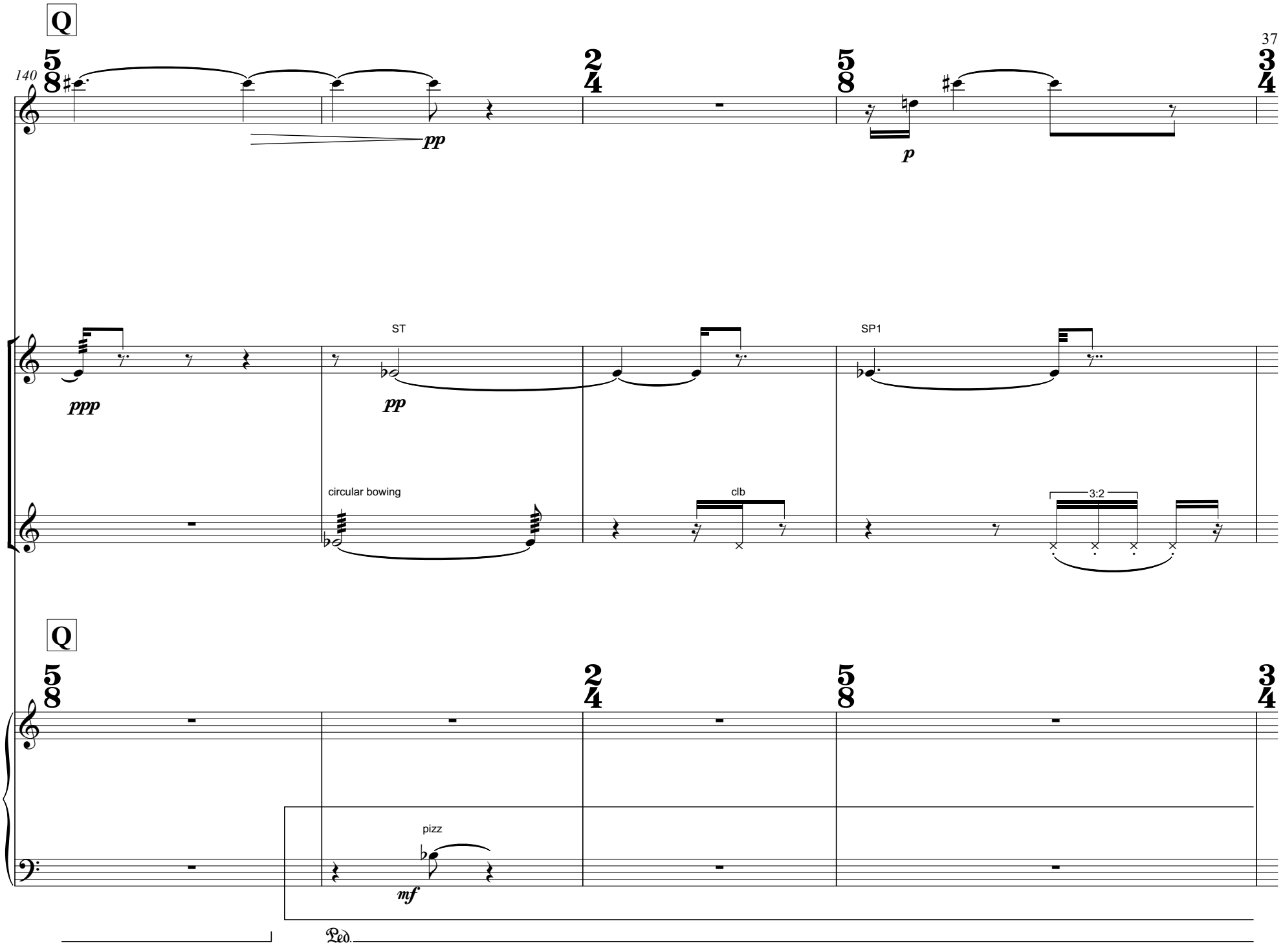

118
ORD
5:4
3:2
5:4
sf
ORD
3:2
mf
ORD
3:2
mf
3:2
mf
AST
3:2
mf
SP1
SP2
II
3:2
mf
AST
II
3:2
3:2
3:2
5:4
5:4
3:2
5:4
3:2
5:4
5:4
3:2
5:4

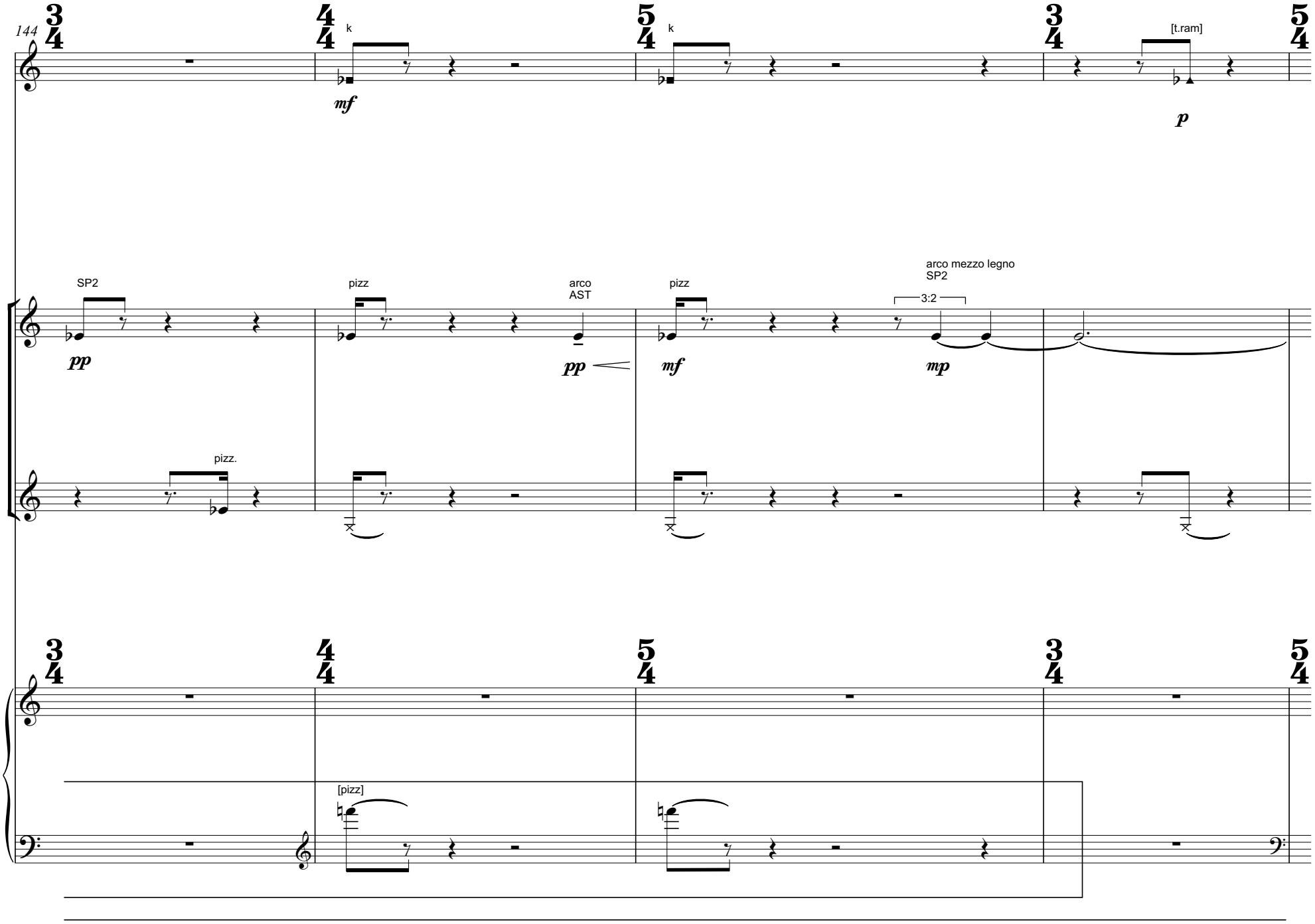

123
2/4
7/4
4/4
3/4
sf
I
clt
p
II
SP2
3:2
clt
p
3:2
2/4
7/4
4/4
3/4
sfff

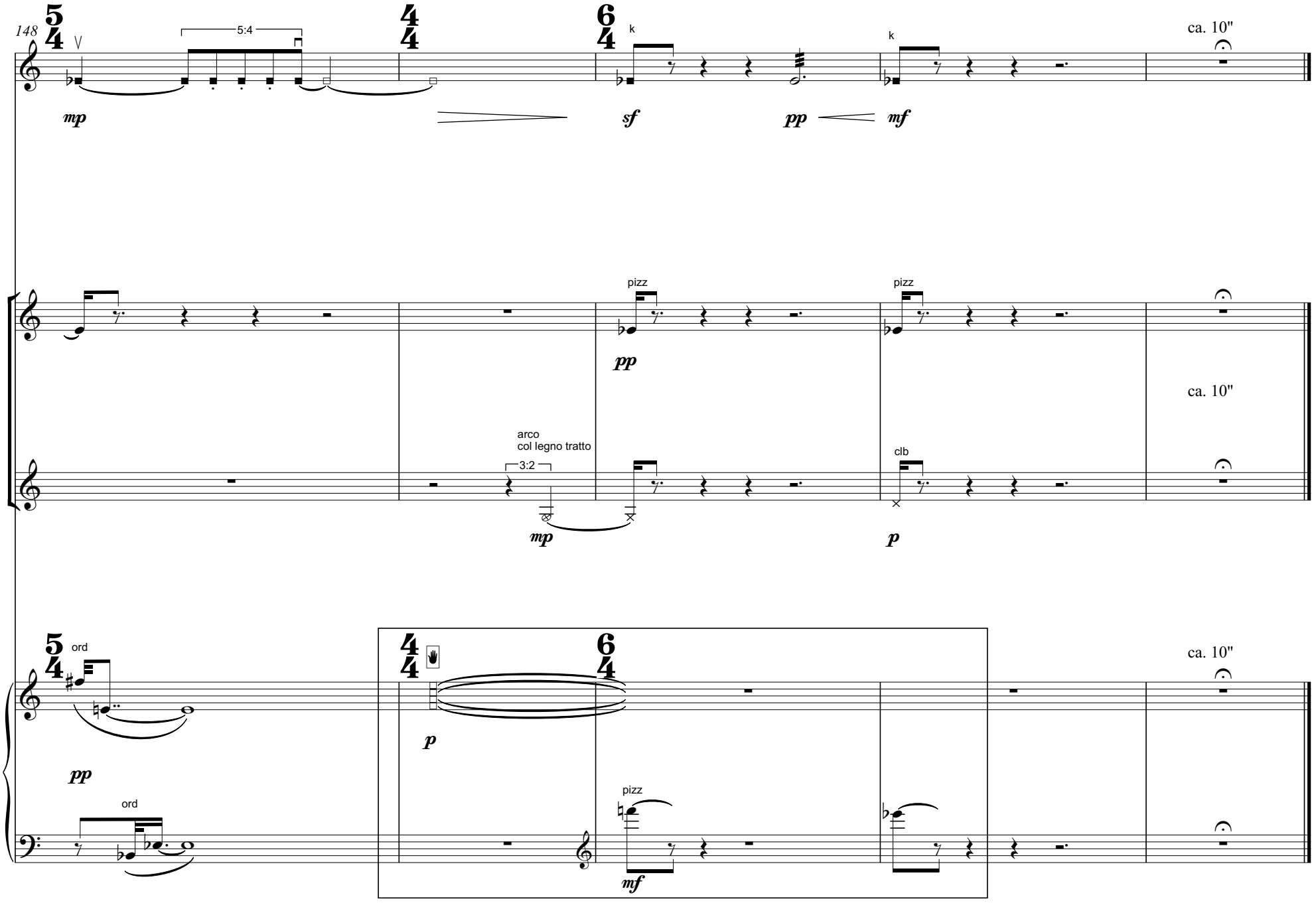

P
127
3:2
f
p
mf
arco
ST
SP2
SP1
pp
arco
SP1
5:4
circular bowing
ST
P
3:2
pp
pizz.
f
mf
Ped.


131
9/8
5/8
3/4
7/8
k t p t
k p t
t k k p t
5:4
3:2
5:4
mp
ppp
pp
ST
pp
circular bowing
mp
AST
p
mezzo legno
arco
SP1
p
SP2
cardboard
p
cardboard
p
mf
Ped.


136
3:2
mf
pp
mp
SP1
pp
SP2
mp
pp
SP1
punta
pp
mp
ST
pp
circular bowing
pp
mf
ST
pp
pp
Ped.


Q
140
pp
p
ST
SP1
ppp
pp
circular bowing
clb
3:2
Q
pizz
mf
Ped.


144
k
mf
k
[t.ram]
p
SP2
pp
pizz
arco
AST
pp
pizz
mf
arco mezzo legno
SP2
3:2
mp
pizz.
[pizz]


148
5:4
mp
sf
pp
mf
k
k
ca. 10"
pizz
pizz
pp
ca. 10"
arco
col legno tratto
3:2
mp
clb
p
ord
pp
ord
p
pizz
mf
ca. 10"

Deshielo / Laissez vibrer

for ensemble

matías hancke de la fuente

2011/ 2012

Deshielo / Laissez vibrer

Instrumentation

Alto Flute
Flute in C
Clarinet in B flat
Bass Clarinet in B flat

Horn

Percussion
1 performer: 1 pair of tingshas, 2 Tibetan Bowls (high– low), 1 Tam-tam,
1Waldteufel, 3 Temple Blocks, 1 Snare Drum, 3 Tom Toms, 1 Bass Drum,
Marimba, Vibraphone,
1 Timpano with a cymbal placed on its head.

Harp

String Quintet

Duration: ca. 8 mins

Performance notes

General remarks:

Perform without vibrato
Trills comprise the upward semitone unless otherwise stated
Accidentals apply throughout the bar
The score is in C
Black arrows imply gradual movement

Woodwinds:

V ⊓ inhaled/ exhaled respectively
"T" "FR" "K" "Ha!", etc - consontants and phonemes to be pronounced inside of the instrument (either inhaled or exhaled as indicated). Unless otherwise indicated, always pronounce with some extra air at the end. The "Ha!"s should be inhaled. There are three registers (high, medium and low) that should be adapted according to the conditions of the performer.


○ bisbigliando. Alternative fingering(s) for the given pitch. Microtonal deviations are expected to occur.

× key sound. When several of these noteheads appear simultaneously, it means that all keys should be played
smorzato (smorz.) - lip vibrato. All rhythmic notation is only an approximation.
pizz - pizzicato: short percussive sounds. The performer should decide whether he prefers to perform it with the lips or with the tongue
"sobbing" - imitate the type of respiration when someone is crying.
◆ combine air and pitch 50 - 50
■ more air than pitch 80 - 20
\+ slap tongue
M stands for any multiphonic sound above the fundamental pitch

Horn

V ⊓ inhaled/ exhaled respectively
"F" "FT" "SHP", etc- pronounce these consontants and phonemes slightly detaching the embochure from the mouthpiece.
hand pop - to be produced at the mouthpiece
"sobbing" - imitate the type of respiration when someone is crying.

Percussion

Place a Crash cymbal on the timpano's head. The bell should face downwards. Every tremolo in the timpano will be executed on the cymbal.
hard mallets and soft mallets respectively

soft Bass drum stick

Double bass bow

drumsticks

a brush and a superball are also requested.

Harp

Keys:
B - act on the body of the instrument
P - use pencil either to bounce it against a string or to perform a "pencil tremolo", which consits in placing the pencil between the given strings and move it as fast as possible.

The action on the lowest C is to scrape lengthswise to that string either with a plastic card or with fingernails.

The cluster means to strike with the full palm as loud as indicated. The register should always be similar: mid- low.

Strings

strum strum with the forefinger's nail as close as possible to the bridge according to the orientation of the arrow.
Left hand should mute the strings without generating any harmonics

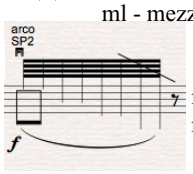
× behind the bridge - There are three sub-positions behind the bridge:TP(tailpiece), MID (centre) and BR (bridge)

■ muted string. it shouldn't generate any harmonic

AST - alto sul tasto, as close as possible to the fingers
ST - normal sul tasto
SP1 - normal sul pont
SP2 - molto sul pont
SP3 - on the bridge

◯ circular bowing - alternate fast between ST and SP

⋀ lengthwise to the string
ml - mezzo legno, clb - col legno battuto, clt - col legno tratto



mute all strings in no particular node but in the given register (which is indicated by the thicker line inside of the rectangle - the register are high, medium and low). Perform the gesture balzando, with extra pressure and as fast as possible.

Example,
Vn 1: bar 66
Vn2: bar 64
Vla: bar 11
Vc: bar 65

extra pressure

▲ as high as possible

△ as high as possible, pressing the string as if it was a harmonic

 fingernail

white arrows indicate how to place the bow in relationship with the string

 slightly oblique

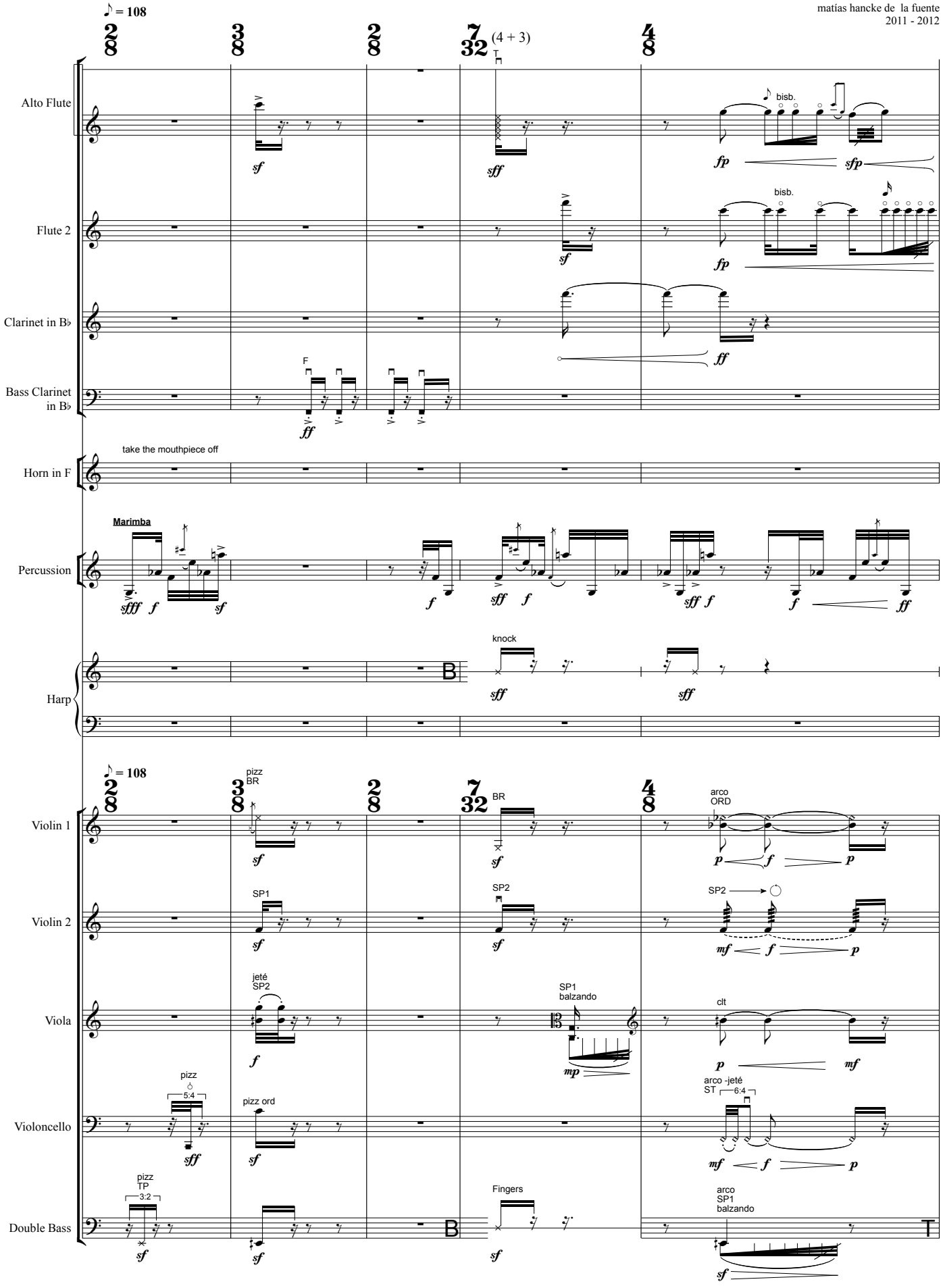
 "normal"

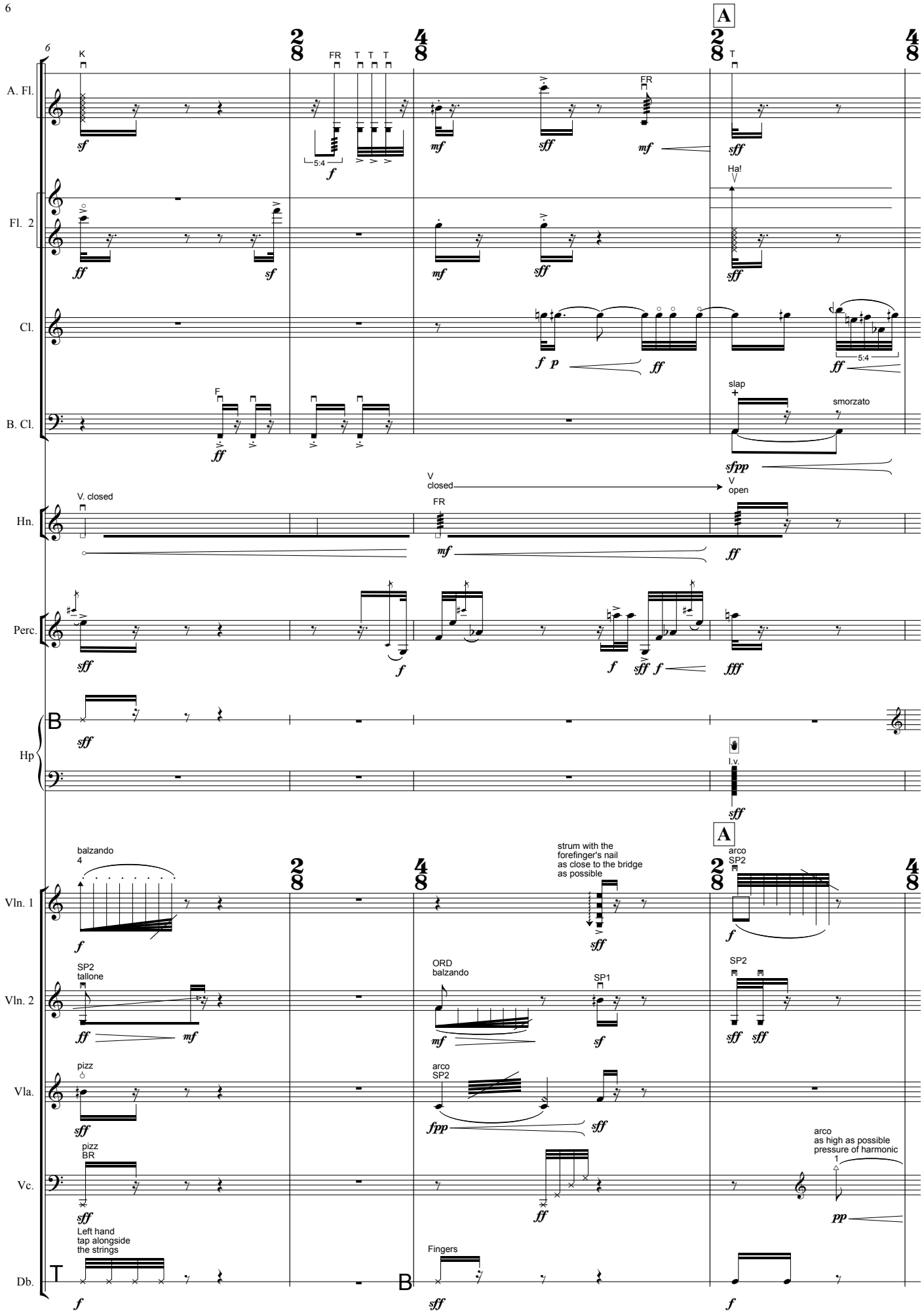
for the double bass, the keys **B** and **T** mean body of the instrument and tasto respectively

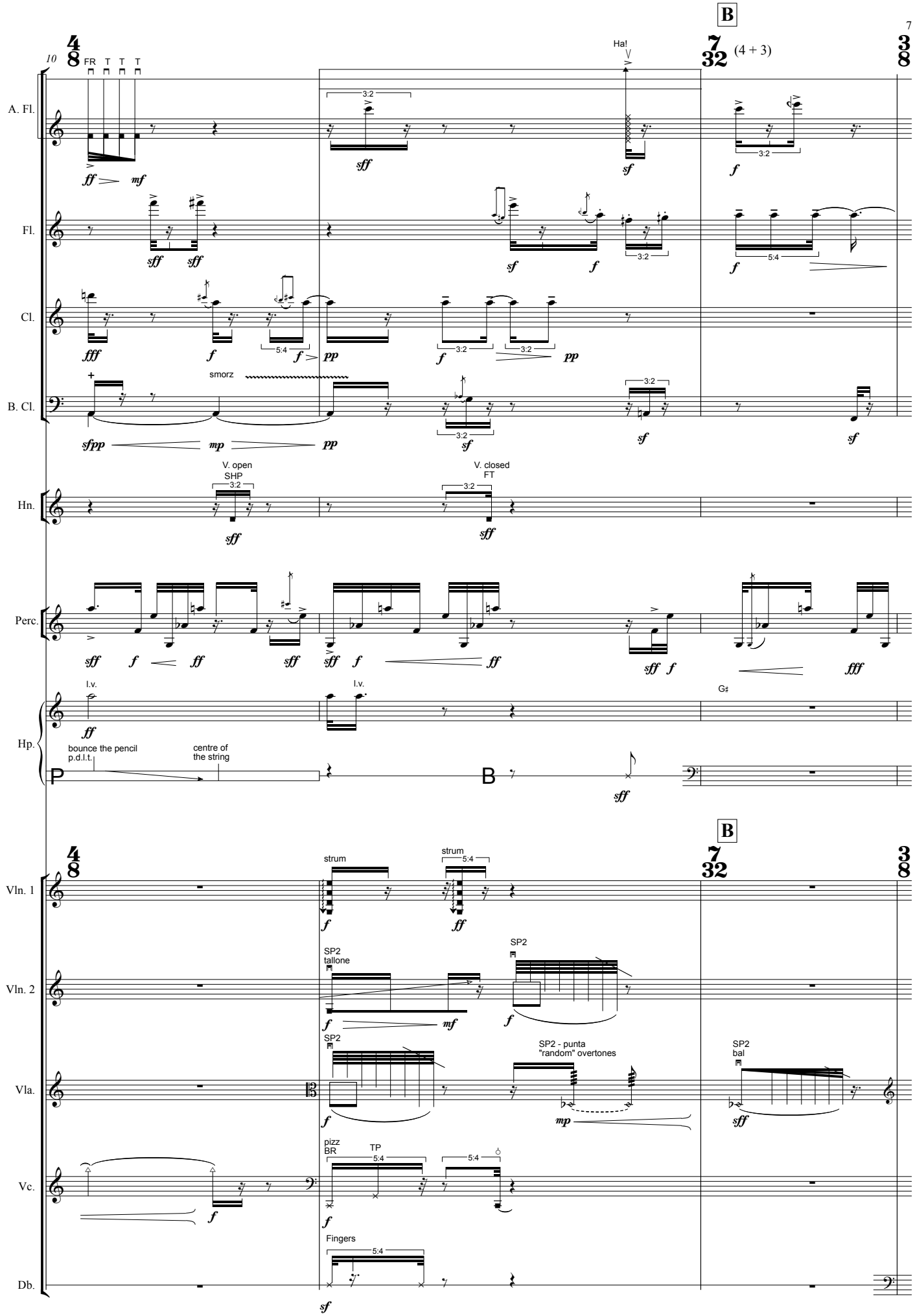
the arabic numbers indicate on which string it should be performed

Deshielo / Laissez vibrer

matías hancke de la fuente
2011 - 2012




A. Fl.
Fl. 2
Cl.
B. Cl.
Hn.
Perc.
Hp
Vln. 1
Vln. 2
Vla.
Vc.
Db.
A
B
K
FR
T
Ha!
slap
smorzato
V. closed
V closed
V open
balzando
strum with the forefinger's nail as close to the bridge as possible
arco SP2
SP2 tallone
ORD balzando
SP1
pizz
pizz BR
Left hand tap alongside the strings
Fingers
arco as high as possible pressure of harmonic
l.v.


10
B
(4 + 3)
Ha!
A. Fl.
Fl.
Cl.
B. Cl.
smorz
Hn.
V. open
SHP
V. closed
FT
Perc.
Hp.
l.v.
bounce the pencil
p.d.l.t.
centre of
the string
Vln. 1
Vln. 2
Vla.
Vc.
Db.
strum
SP2
tallone
SP2 - punta
"random" overtones
SP2
bal
pizz
BR
TP
Fingers

13

A. Fl.
smorzato irregular
smorz
FR

Fl.
t.ram

Cl.
smorzato
smorz

B. Cl.

Hn.
Hand pop
V. open
SHP
FT

Perc.
dead stroke

Hp.

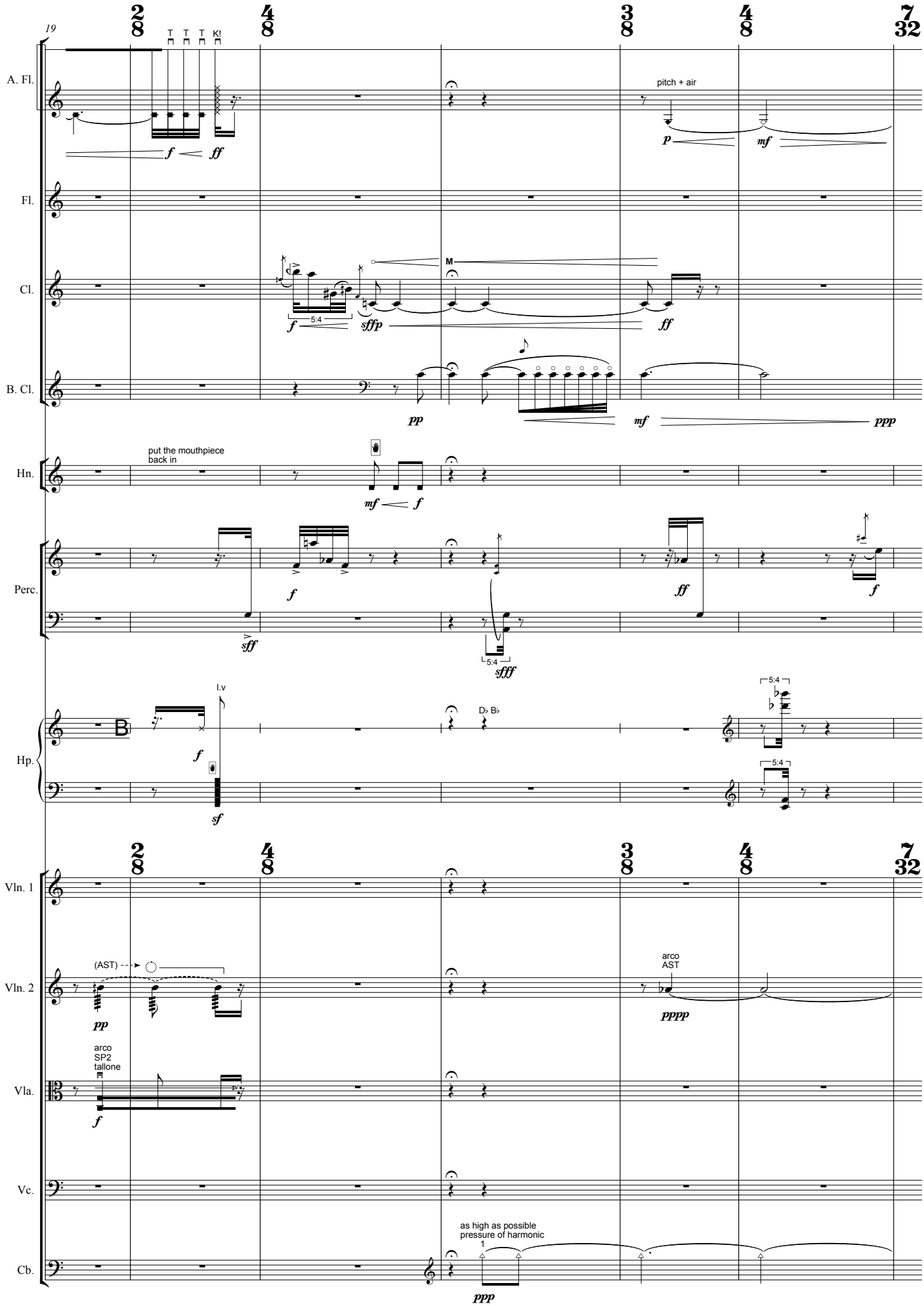
Vln. 1
clb
AST
ml
clb ml
strum

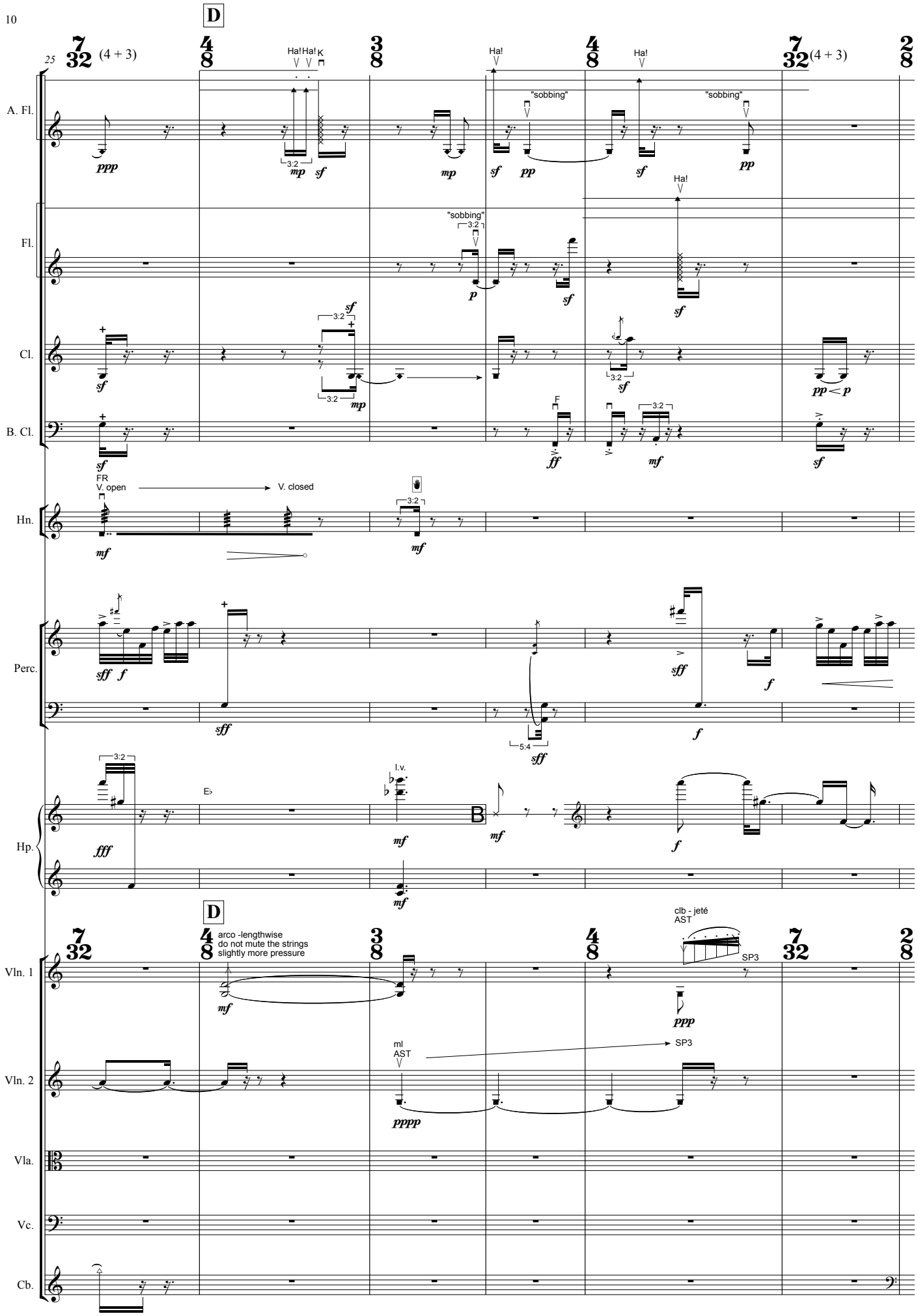
Vln. 2
AST
mezzo legno
clb ml
arco - AST
bal

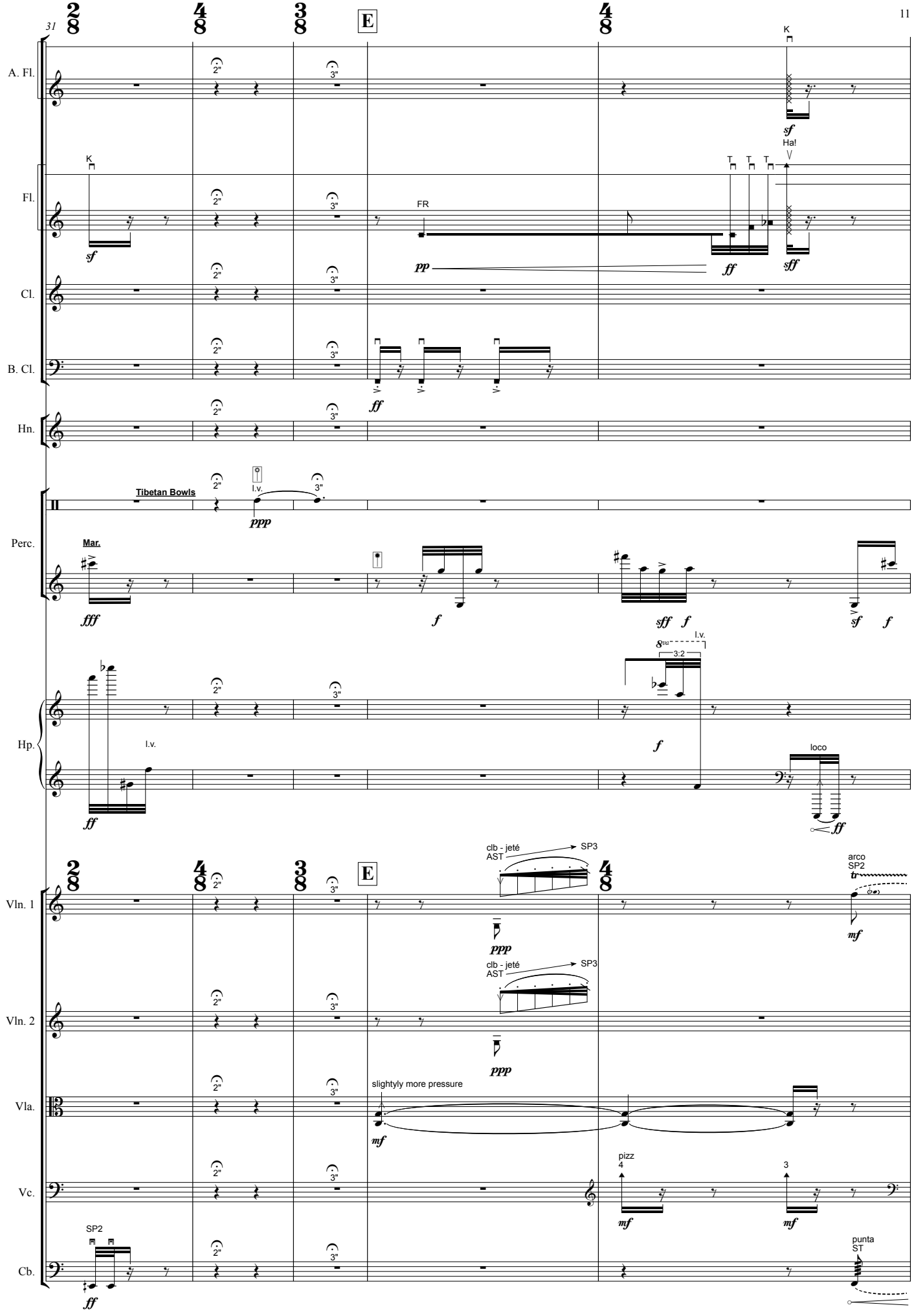
Vla.
ST
mezzo legno
clb
ml
arco
SP2
ml
AST
SP3

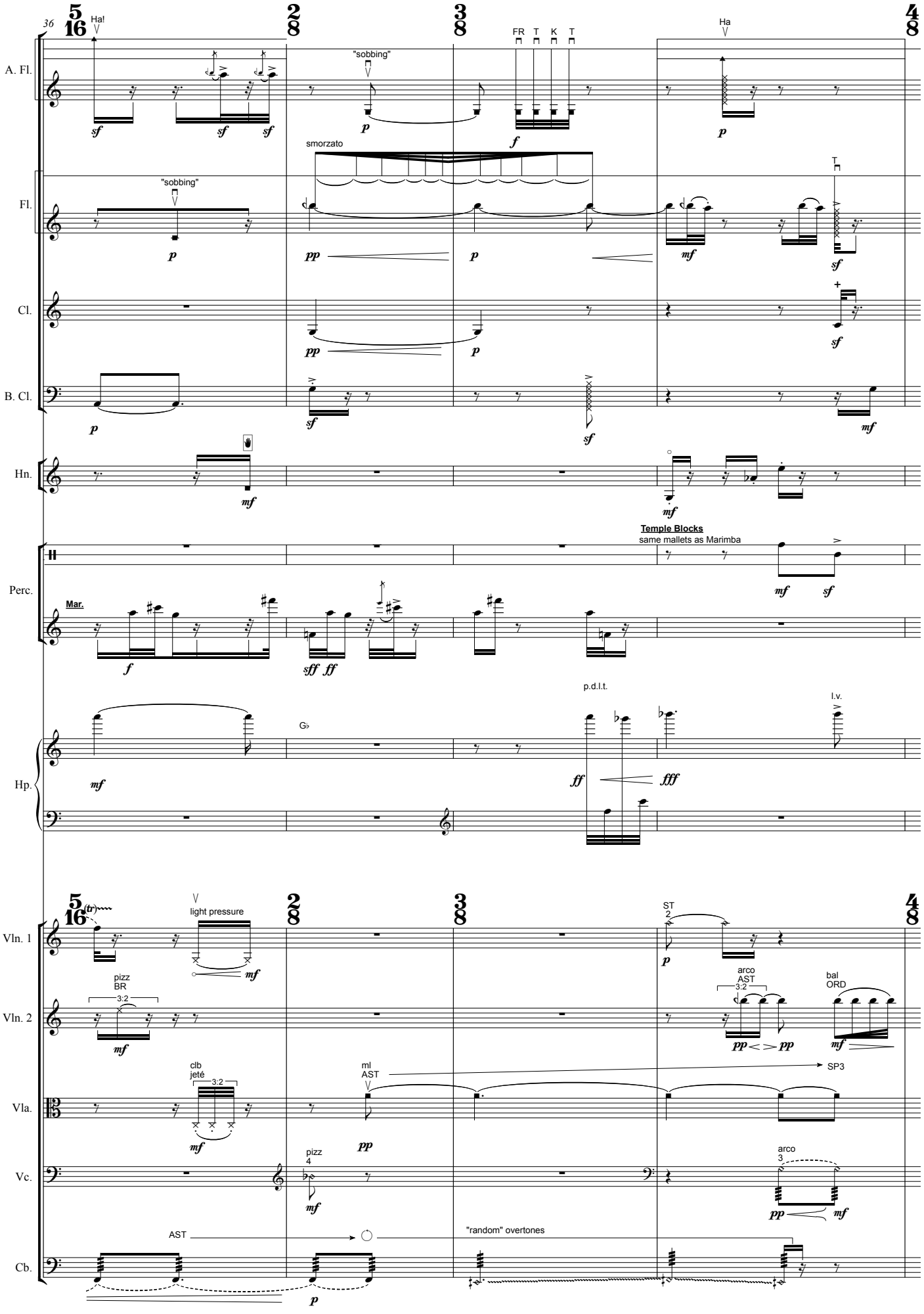
Vc.
arco
SP2
SP2
tallone
clb
clb
balzando

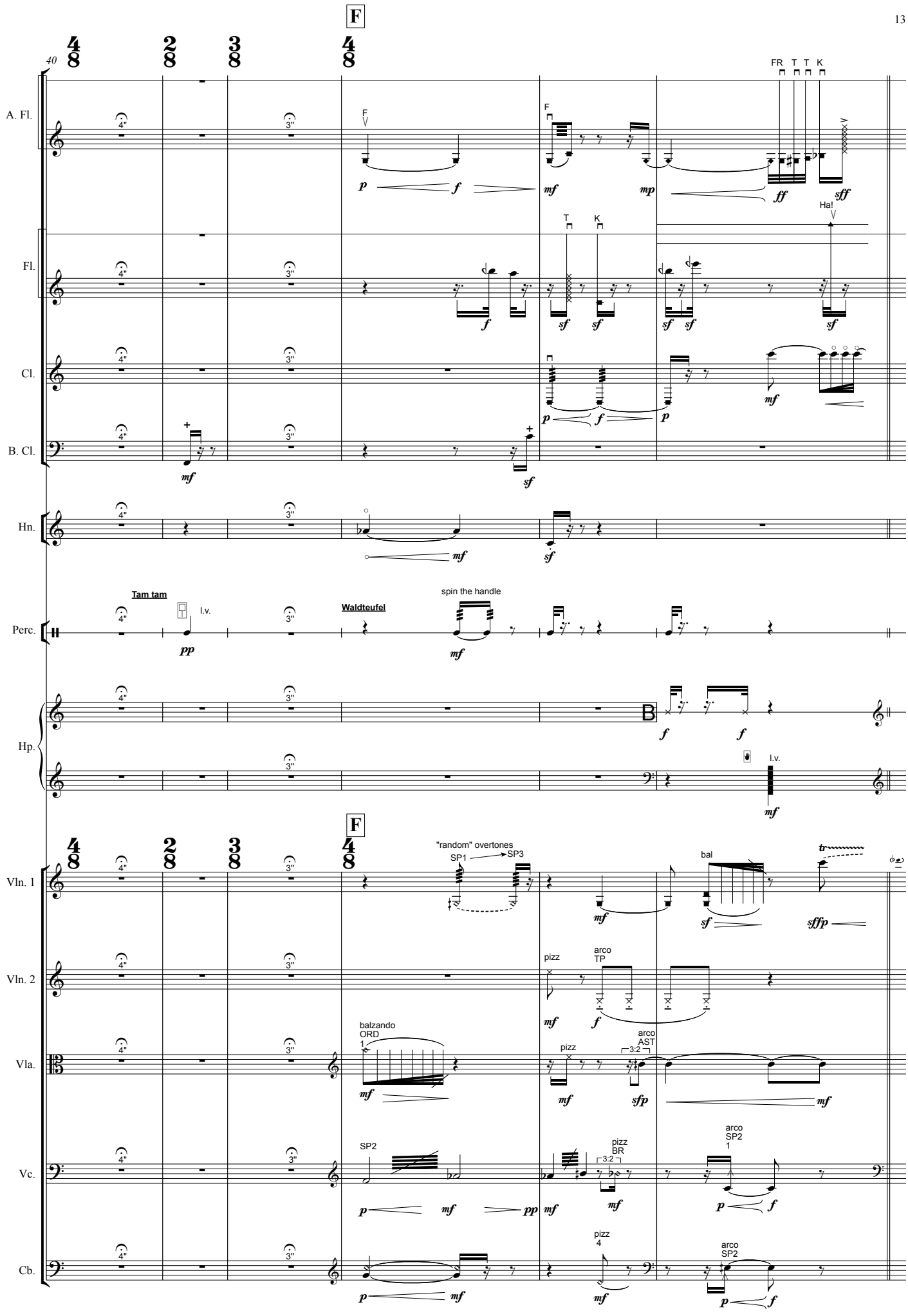
Cb.
pizz
arco
SP1
pizz
arco lengthwise
SP2

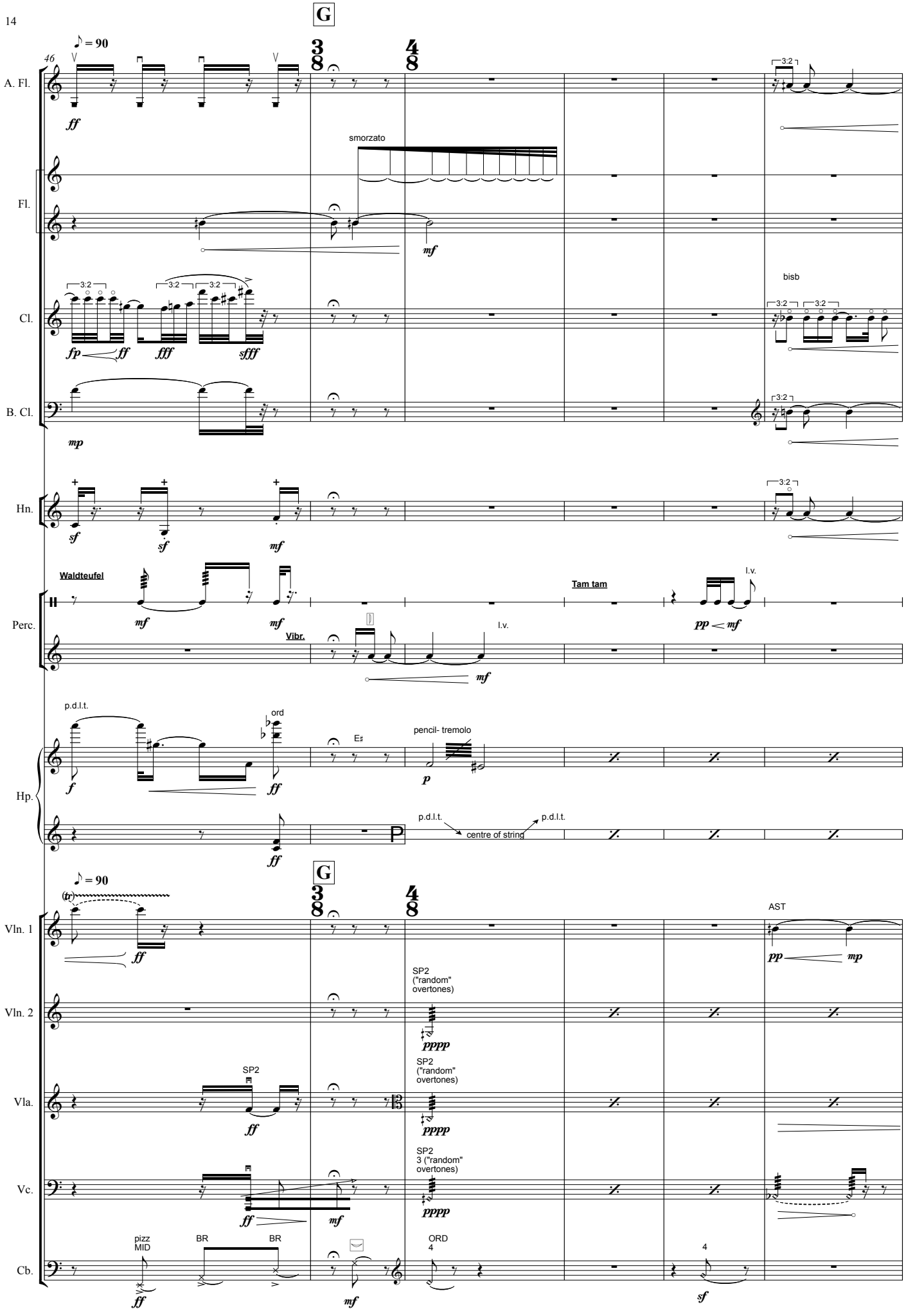

19
A. Fl.
T T T K!
f ff
pitch + air
p mf
Fl.
Cl.
M
f 5:4 sffp
ff
B. Cl.
pp
mf ppp
Hn.
put the mouthpiece back in
mf f
Perc.
f
sff
ff
f
5:4 sfff
Hp.
l.v
f
sf
D♭ B♭
5:4
5:4
Vln. 1
Vln. 2
(AST)
pp
arco AST
pppp
Vla.
arco SP2 tallone
f
Vc.
Cb.
as high as possible pressure of harmonic 1
ppp

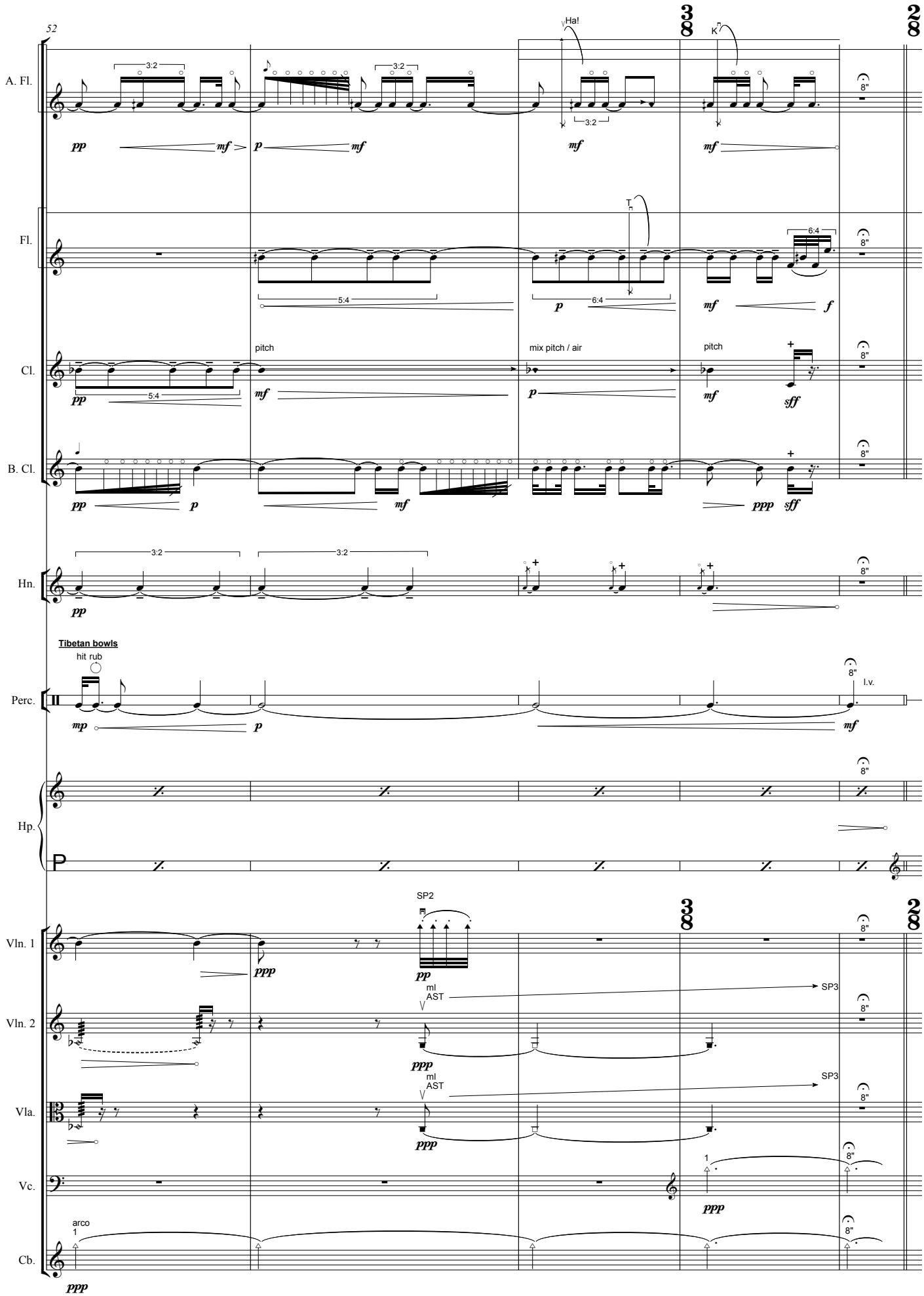

D
25
7/32 (4 + 3)
4/8
3/8
4/8
7/32 (4 + 3)
2/8
Ha! Ha! Ha!
Ha!
Ha!
"sobbing"
"sobbing"
"sobbing"
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
FR
V. open
V. closed
l.v.
B
D
arco -lengthwise
do not mute the strings
slightly more pressure
clb - jeté
AST
SP3
ml
AST
SP3
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

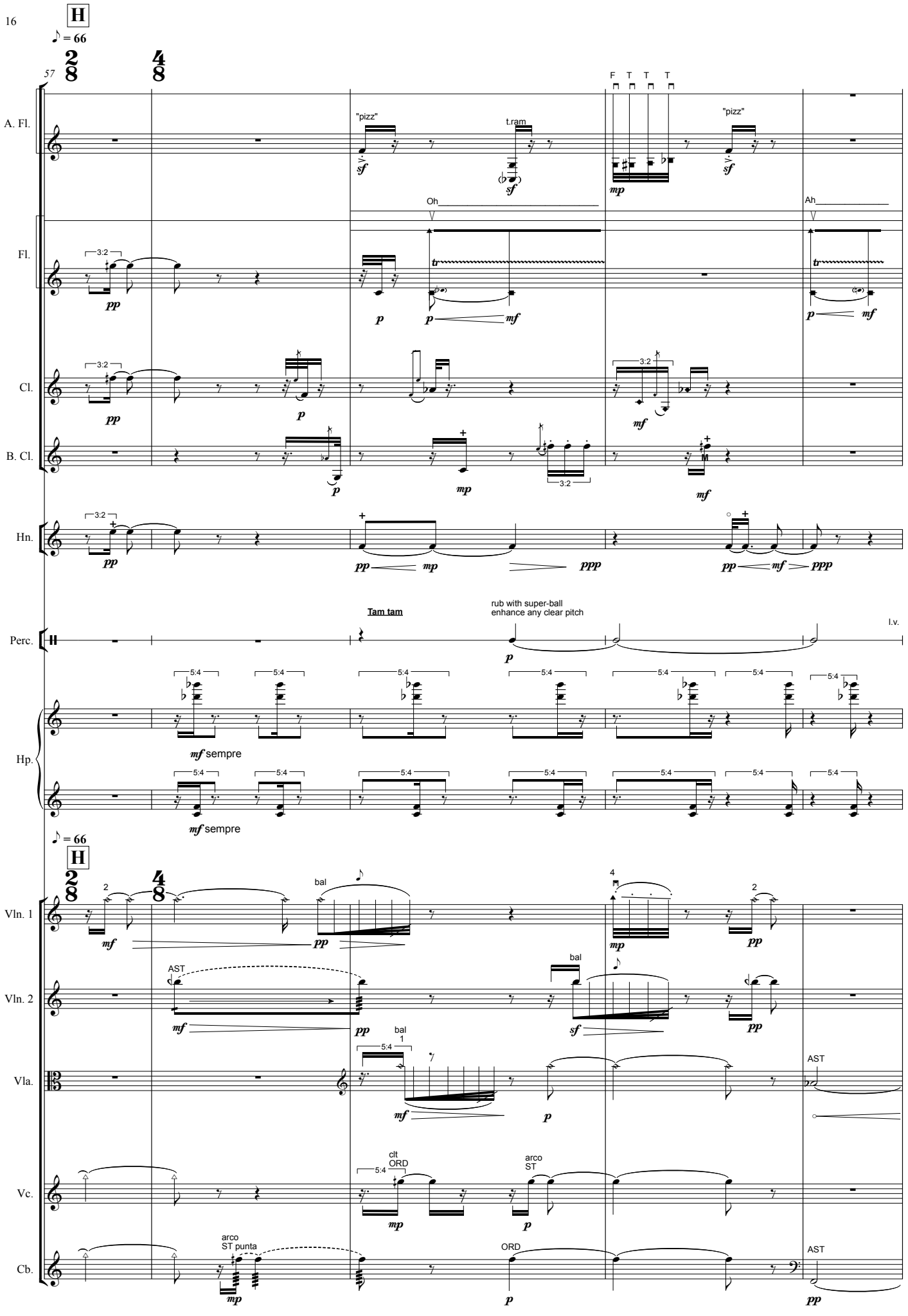

31
E
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tibetan Bowls
Mar.
Ha!
FR
clb - jeté
AST
SP3
arco
SP2
slightly more pressure
pizz
punta
ST
loco
l.v.

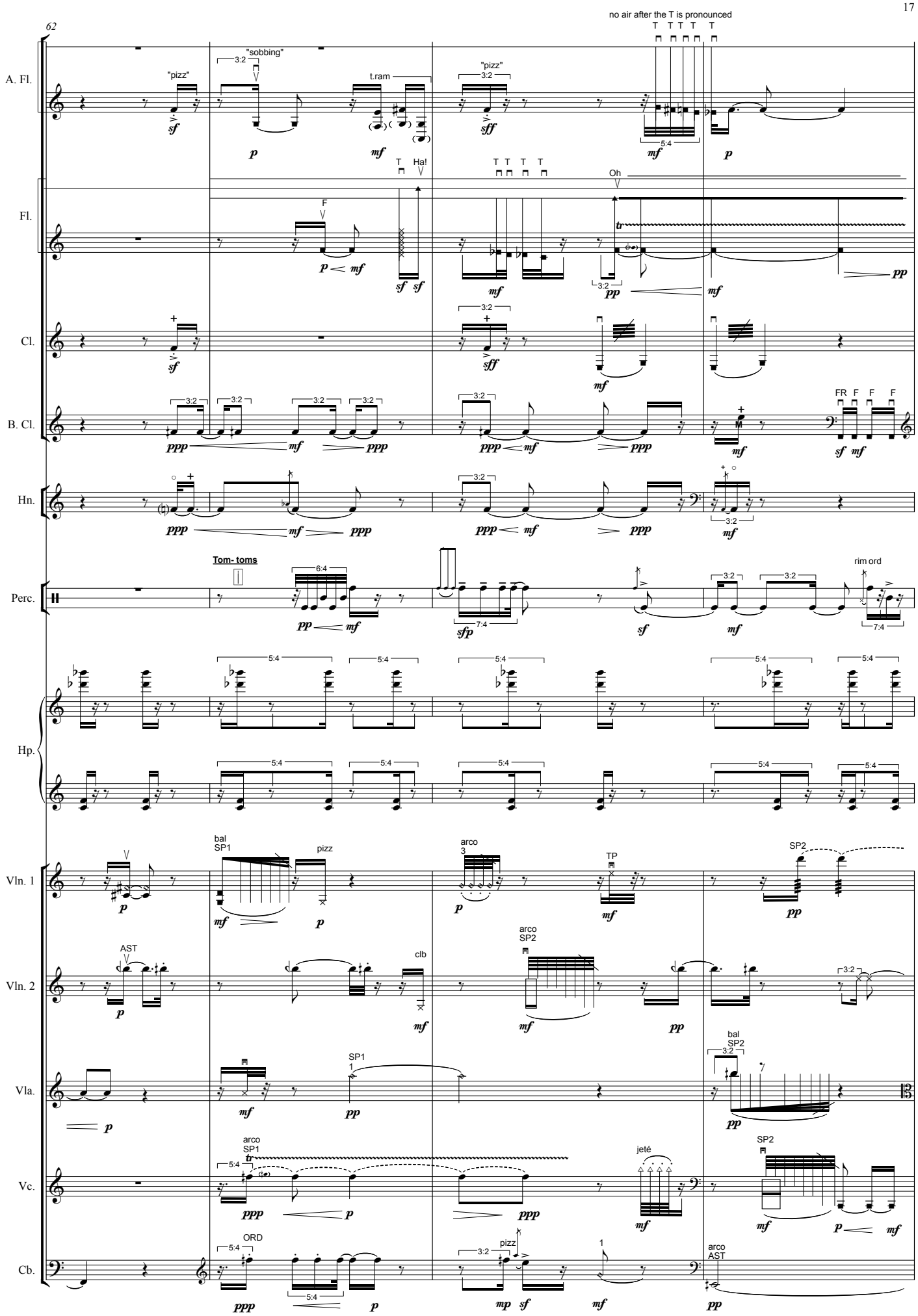

36
5/16
2/8
3/8
4/8
Ha!
"sobbing"
FR T K T
Ha
A. Fl.
smorzato
Fl.
Cl.
B. Cl.
Hn.
Temple Blocks
same mallets as Marimba
Perc.
Mar.
p.d.l.t.
l.v.
Hp.
light pressure
pizz
BR
3:2
clb
jeté
ml
AST
SP3
ST
2
arco
AST
bal
ORD
pizz
4
arco
3
"random" overtones
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

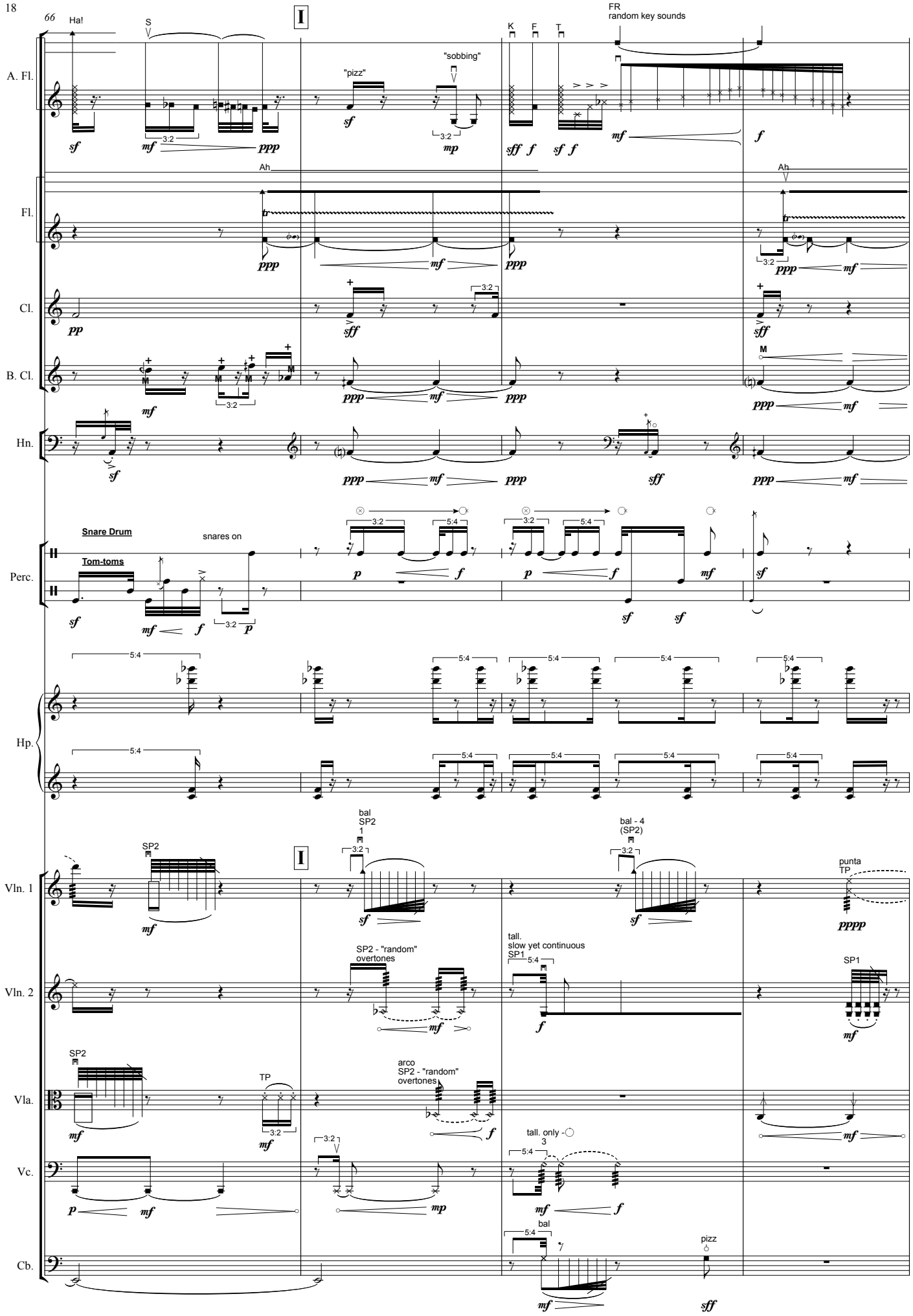

F
40
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Tam tam
l.v.
Waldteufel
spin the handle
FR T T K
T K
Ha!
F
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
"random" overtones
SP1
SP3
bal
balzando
ORD
pizz
arco
TP
arco
AST
3:2
SP2
pizz
BR
arco
SP2
1
pizz
4
arco
SP2

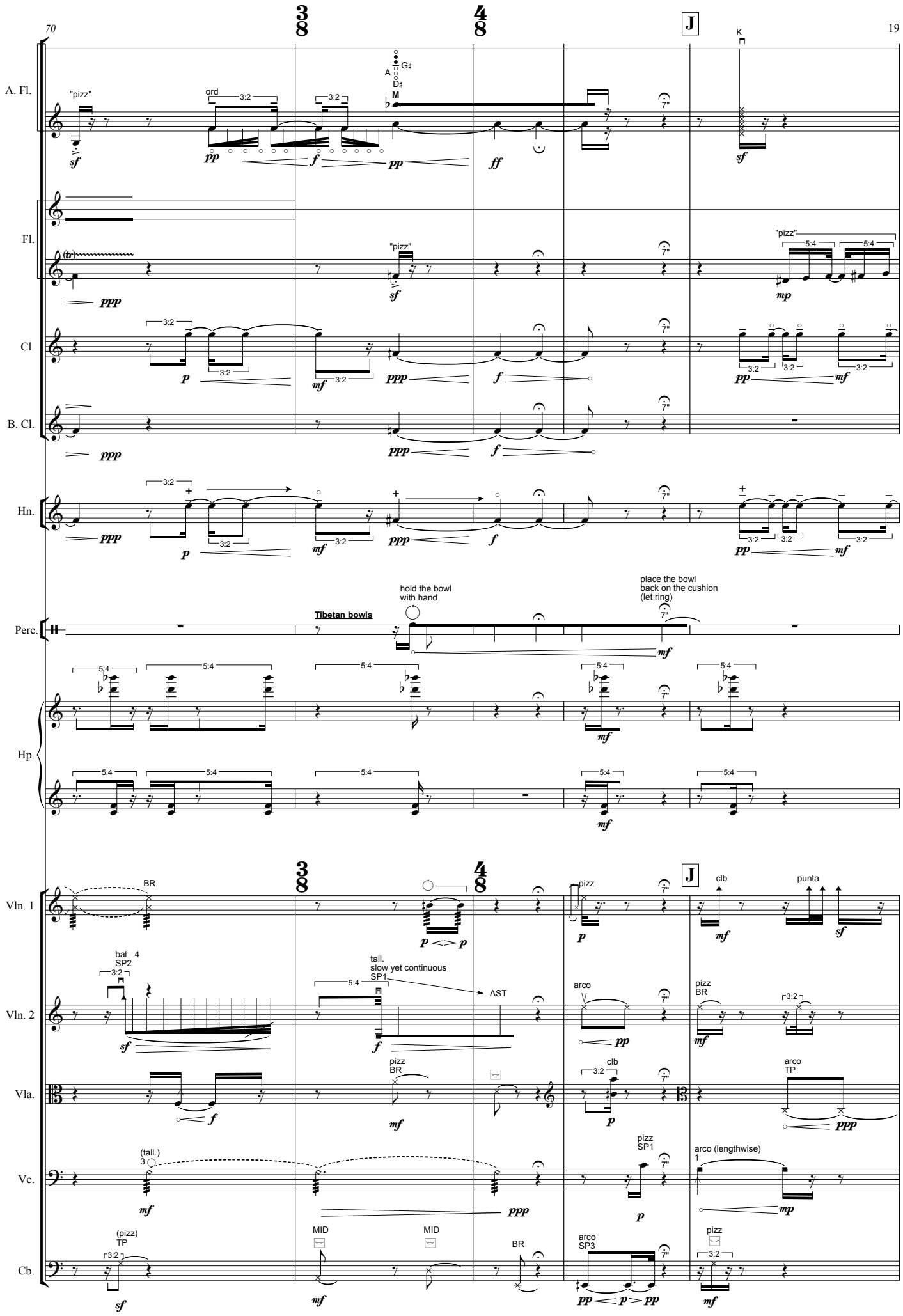

G
♪ = 90
46
3/8
4/8
A. Fl.
ff
smorzato
Fl.
mf
3:2
bisb
Cl.
fp
ff
fff
sfff
B. Cl.
mp
Hn.
sf
sf
mf
Waldteufel
Tam tam
l.v.
Perc.
mf
mf
Vibr.
l.v.
mf
pp
mf
p.d.l.t.
ord
E♯
pencil- tremolo
Hp.
f
ff
p
p.d.l.t.
centre of string
p.d.l.t.
ff
G
♪ = 90
(tr)
3/8
4/8
AST
Vln. 1
ff
pp
mp
SP2
("random"
overtones)
Vln. 2
pppp
SP2
("random"
overtones)
SP2
Vla.
ff
pppp
SP2
3 ("random"
overtones)
Vc.
ff
mf
pppp
pizz
MID
BR
BR
ORD
4
4
Cb.
ff
mf
sf

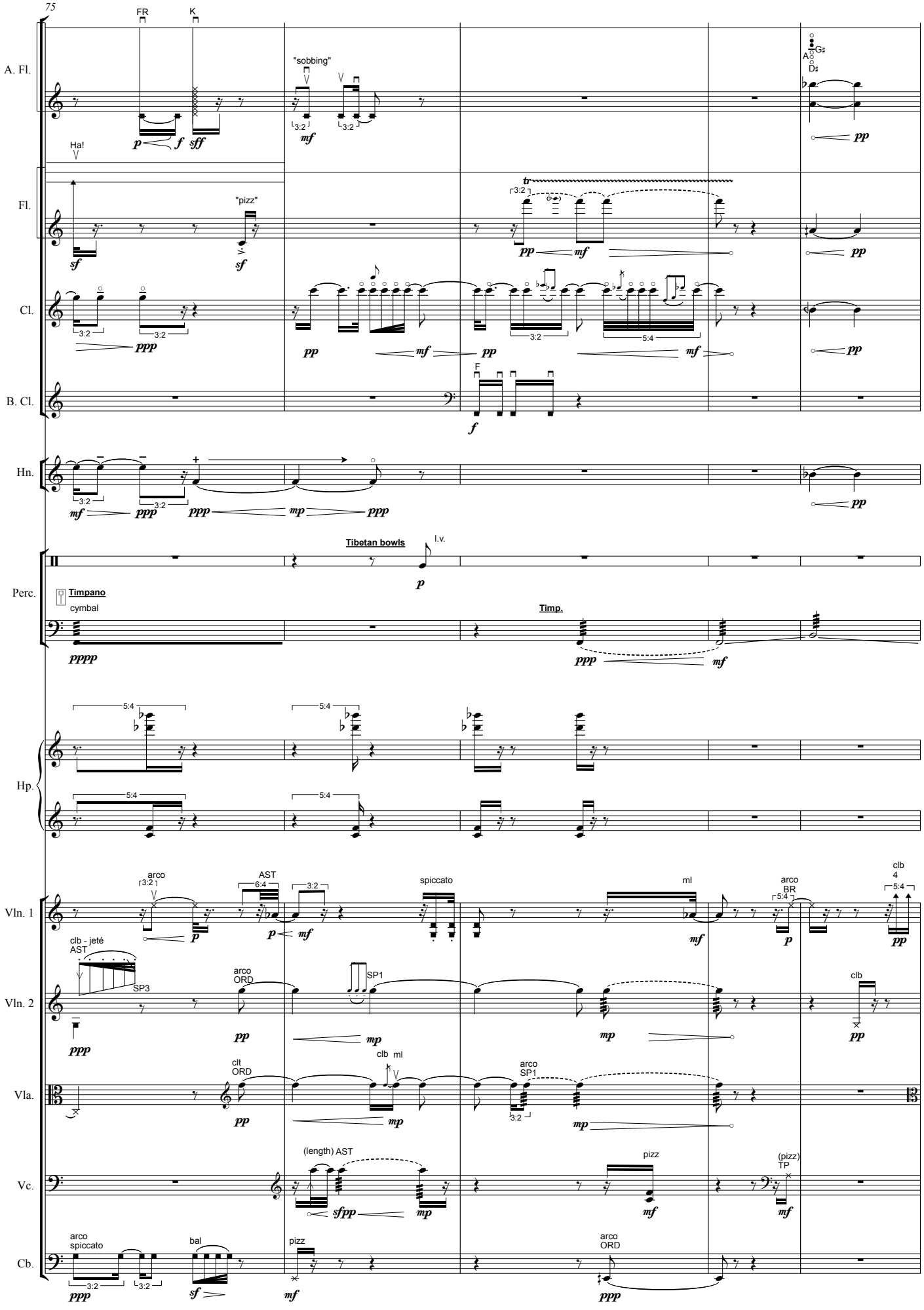

52
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Ha!
K
T
3:2
5:4
6:4
pitch
mix pitch / air
Tibetan bowls
hit rub
l.v.
SP2
SP3
ml
AST
arco
pp
mf
p
ppp
sff
f
mp

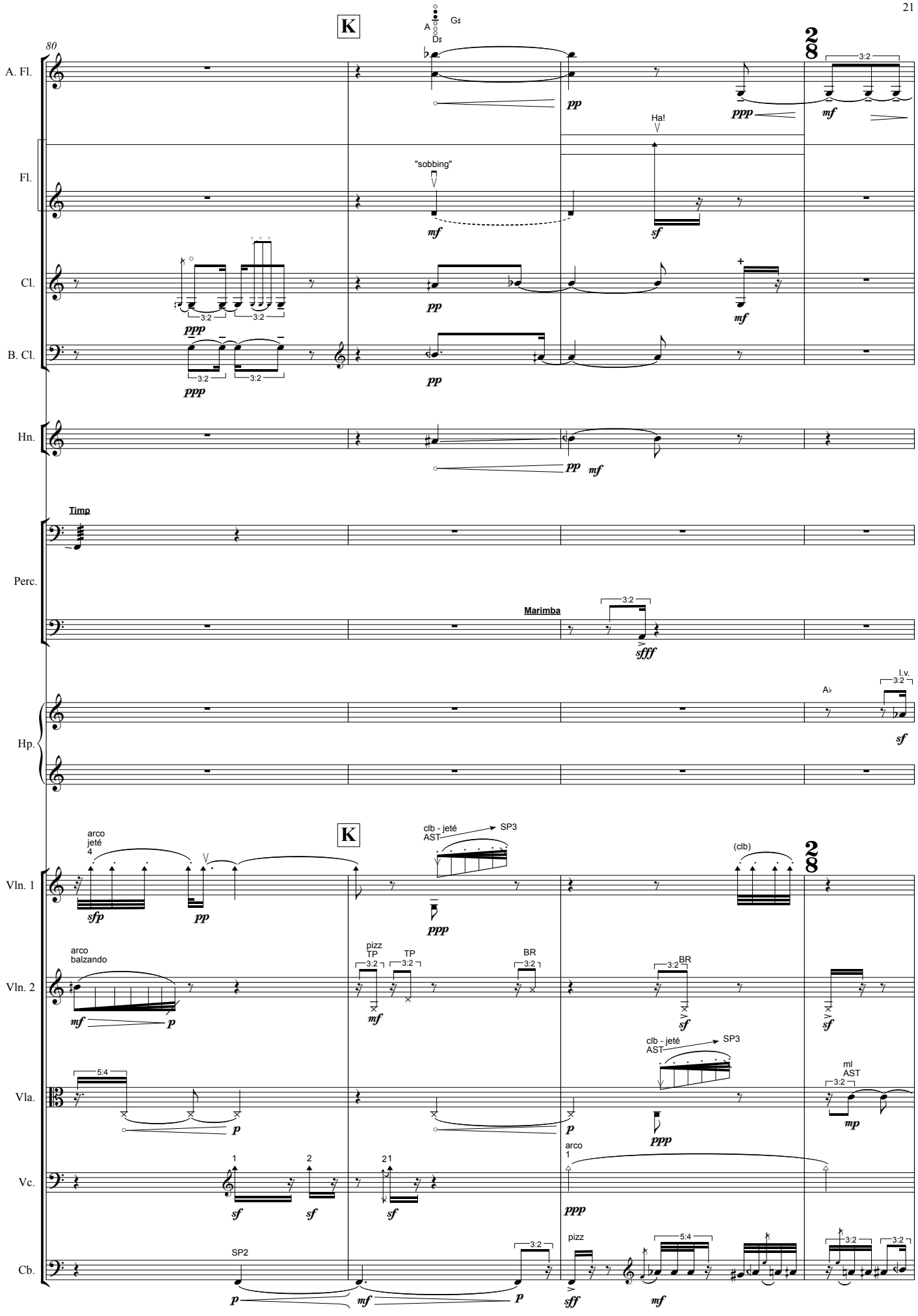

H
♪ = 66
57
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
"pizz"
t.ram
Oh
Ah
F T T T
Tam tam
rub with super-ball
enhance any clear pitch
l.v.
mf sempre
bal
AST
arco
ST punta
clt
ORD
arco
ST
ORD
AST

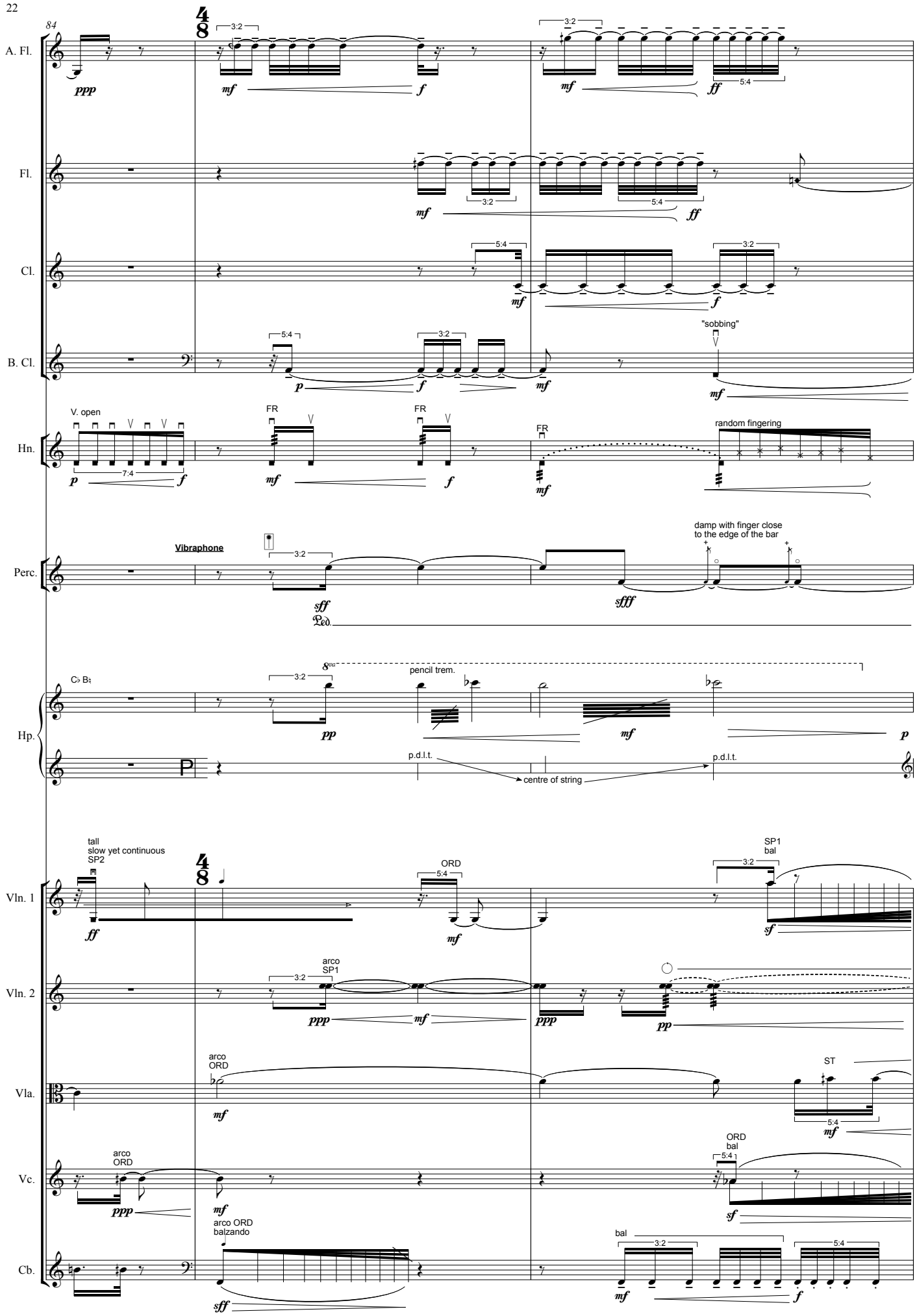

62
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
no air after the T is pronounced
"pizz"
"sobbing"
t.ram
"pizz"
T Ha!
Oh
F
Tom- toms
rim ord
bal SP1
pizz
arco 3
TP
SP2
AST
clb
arco SP2
bal SP2
arco SP1
jeté
ORD
arco AST


66
Ha!
S
I
"pizz"
"sobbing"
K
F
T
FR
random key sounds
A. Fl.
Ah
Fl.
Cl.
B. Cl.
Hn.
Snare Drum
Tom-toms
snares on
Perc.
Hp.
SP2
bal
SP2
1
bal - 4
(SP2)
punta
TP
Vln. 1
SP2 - "random"
overtones
tall.
slow yet continuous
SP1
Vln. 2
arco
SP2 - "random"
overtones
Vla.
tall. only -
3
bal
pizz
Vc.
Cb.


3/8
4/8
J
K
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
"pizz"
ord
3:2
5:4
A
G♯
D♯
M
7"
(tr)
Tibetan bowls
hold the bowl
with hand
place the bowl
back on the cushion
(let ring)
BR
bal - 4
SP2
tall.
slow yet continuous
SP1
AST
arco
pizz
BR
clb
punta
TP
(tall.)
3
(pizz)
TP
MID
arco
SP3
arco (lengthwise)
1
SP1


75
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
FR
K
"sobbing"
Ha!
"pizz"
Tibetan bowls
l.v.
Timpano
cymbal
Timp.
arco
AST
spiccato
ml
clb - jeté
SP3
arco ORD
SP1
clb
clt ORD
arco SP1
(length) AST
pizz
(pizz) TP
arco spiccato
bal
arco ORD


80
K
A
G♯
D♯
A. Fl.
pp
ppp
mf
3:2
Ha!
Fl.
"sobbing"
mf
sf
Cl.
pp
mf
ppp
3:2
B. Cl.
pp
ppp
Hn.
pp
mf
Timp
Perc.
Marimba
sfff
Hp.
A♭
l.v.
sf
K
arco
jeté
4
sfp
pp
clb - jeté
AST
SP3
ppp
(clb)
Vln. 1
arco
balzando
mf
p
pizz
TP
BR
Vln. 2
sf
Vla.
5:4
ml
AST
mp
1
2
21
Vc.
arco
sf
SP2
Cb.
sff
pizz


84
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ppp
mf
f
ff
sff
sfff
pp
sf
3:2
5:4
7:4
"sobbing"
V. open
FR
random fingering
Vibraphone
damp with finger close to the edge of the bar
Ped.
pencil trem.
p.d.l.t.
centre of string
tall
slow yet continuous
SP2
ORD
SP1
bal
arco
SP1
arco
ORD
ST
arco ORD
balzando
bal

87

L

♪ = 76

3/8 4/8

A. Fl.

Fl.

Cl.

B. Cl.

Hn.

Perc.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pitch

air

Vibraphone

Tibetan bowls

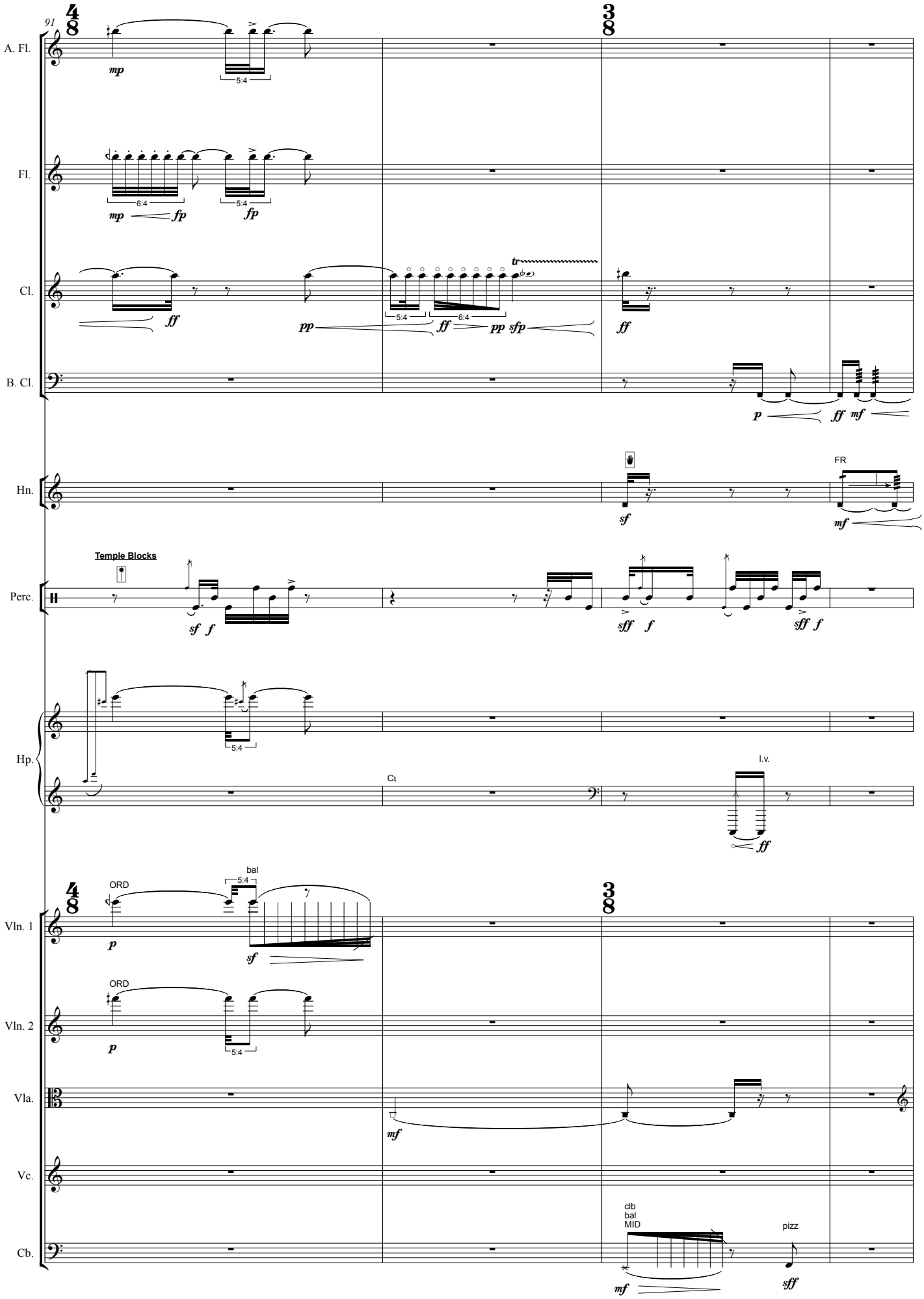
C♯ D♮ E♮ A♮

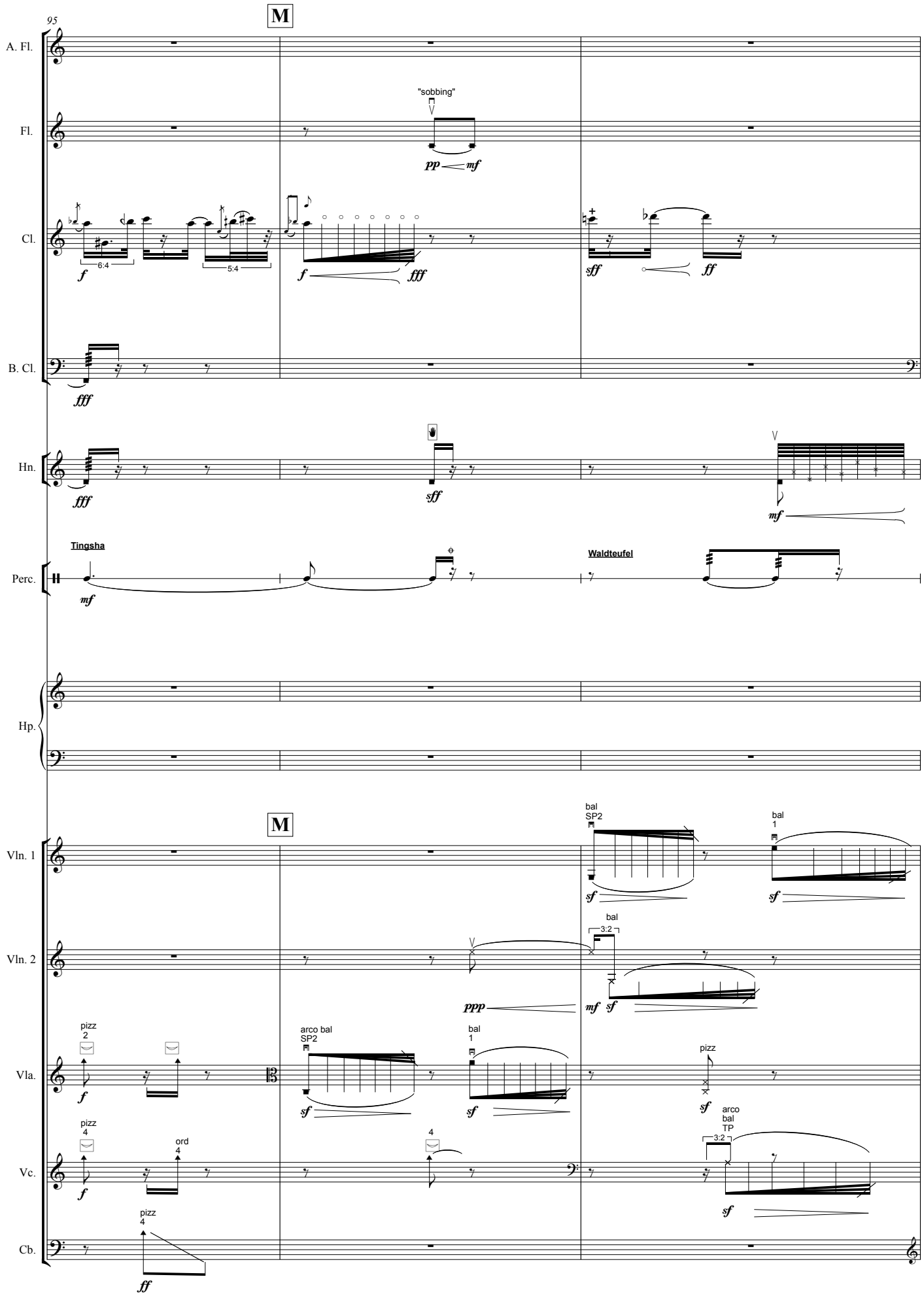
SP1

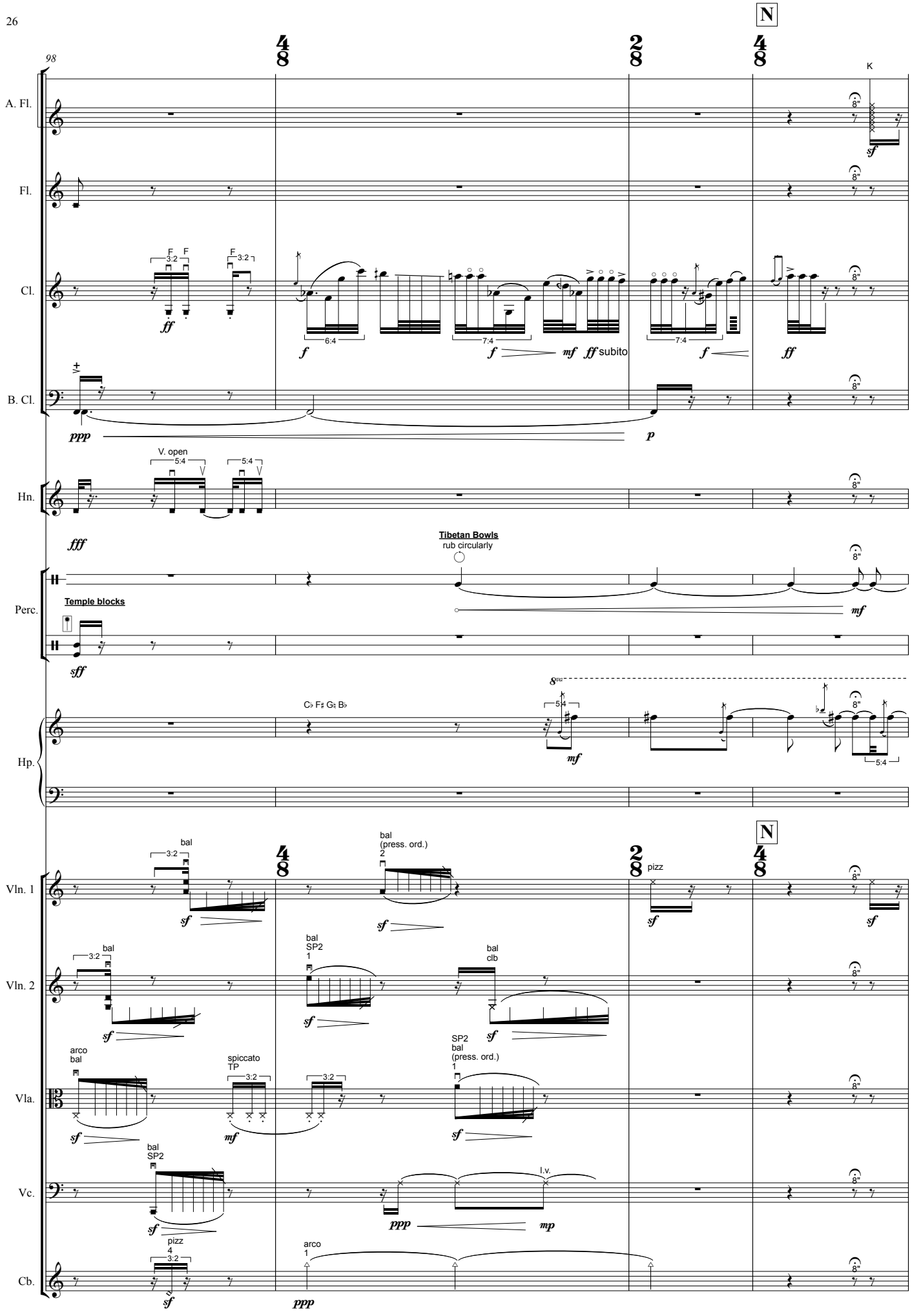
SP2

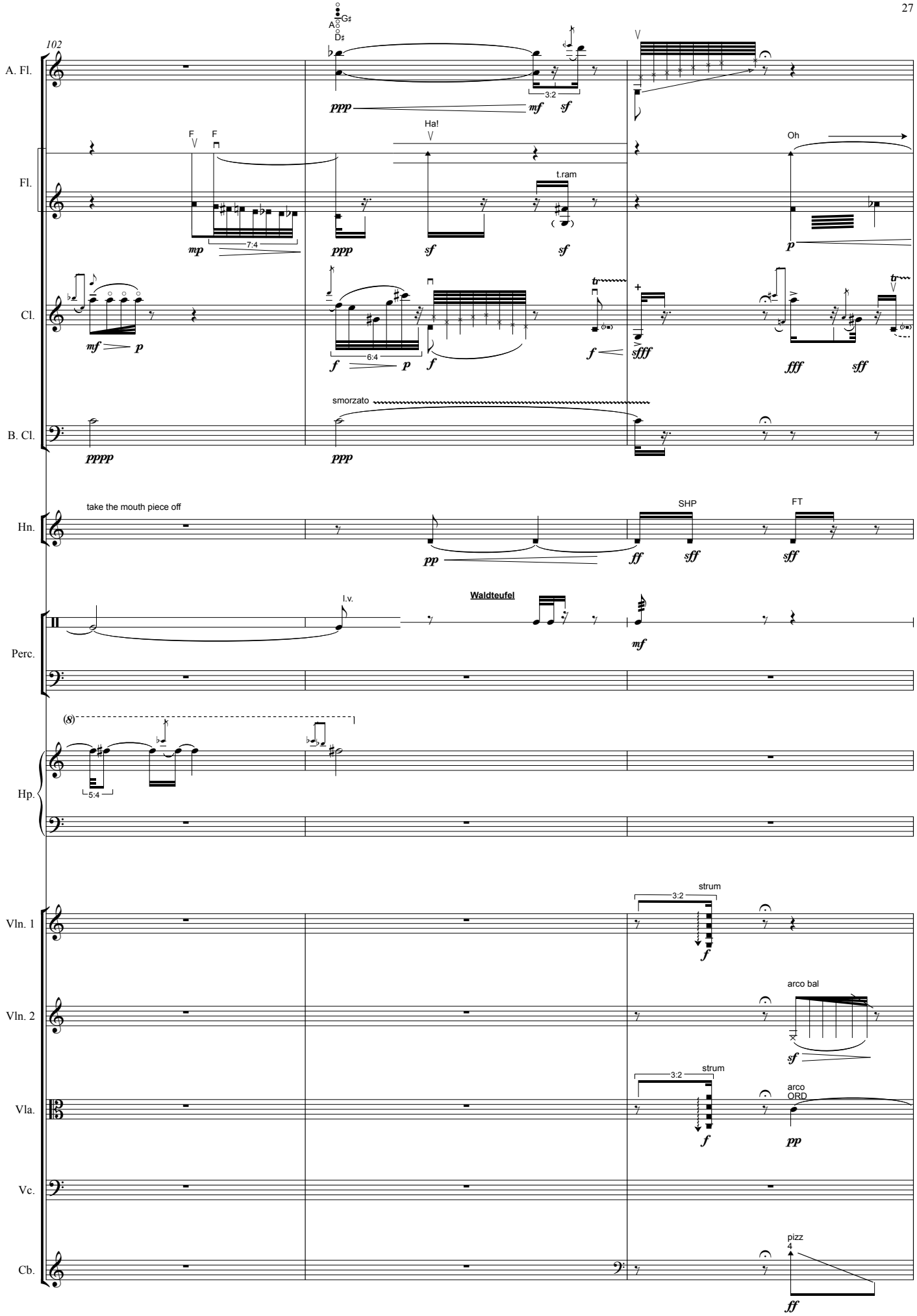
ORD

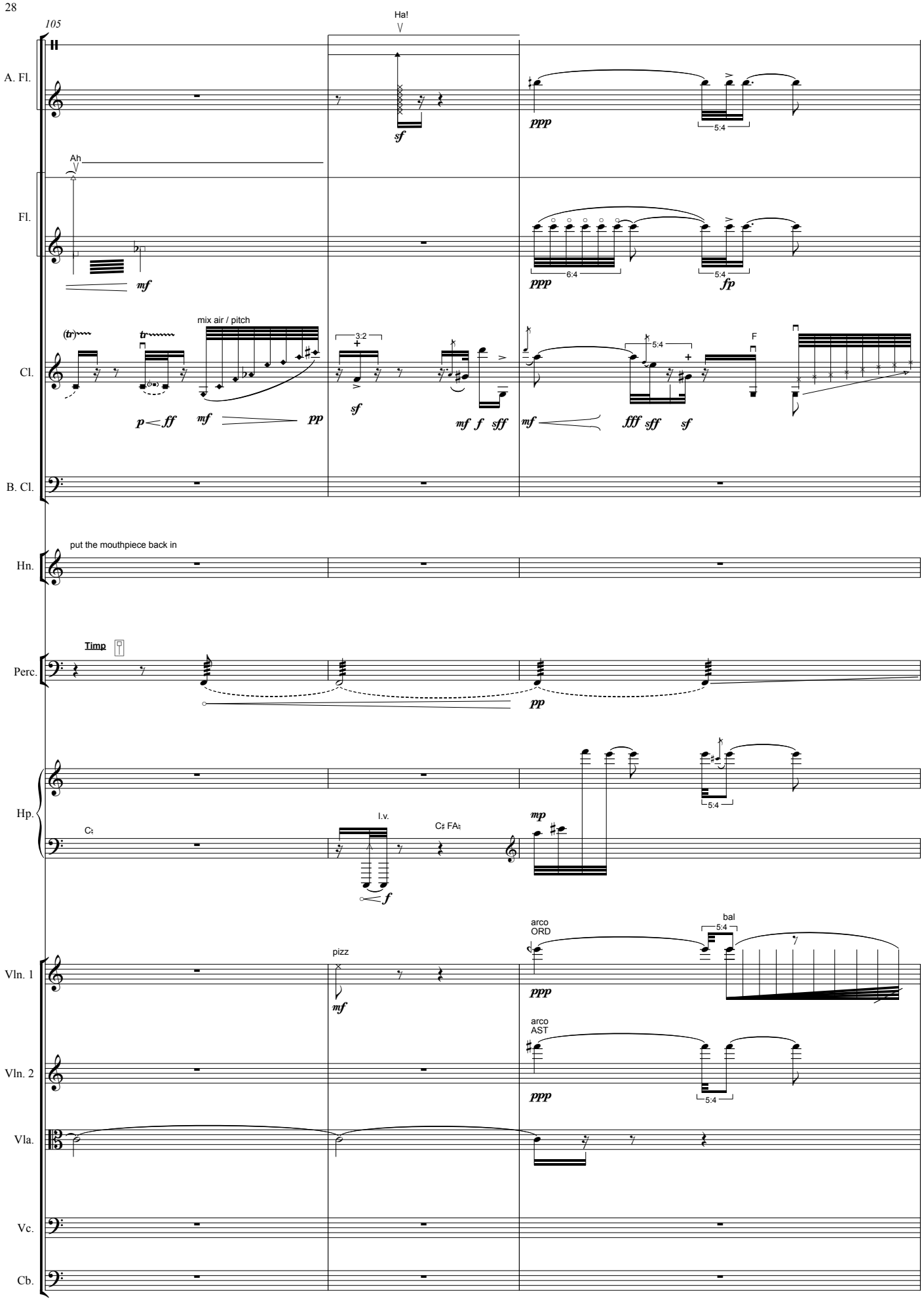
ST

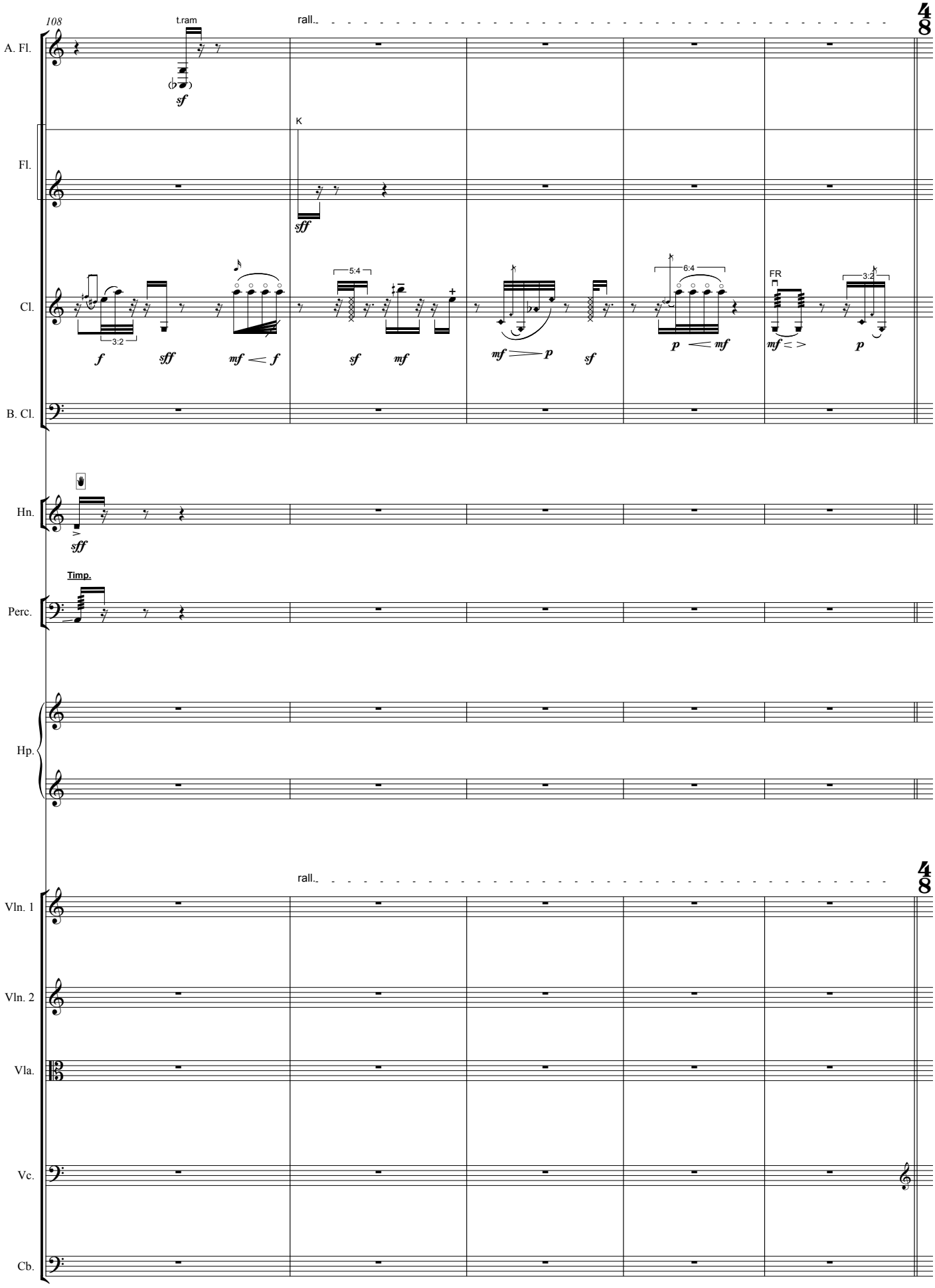

91
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Temple Blocks
ORD
bal
FR
l.v.
clb
bal
MID
pizz

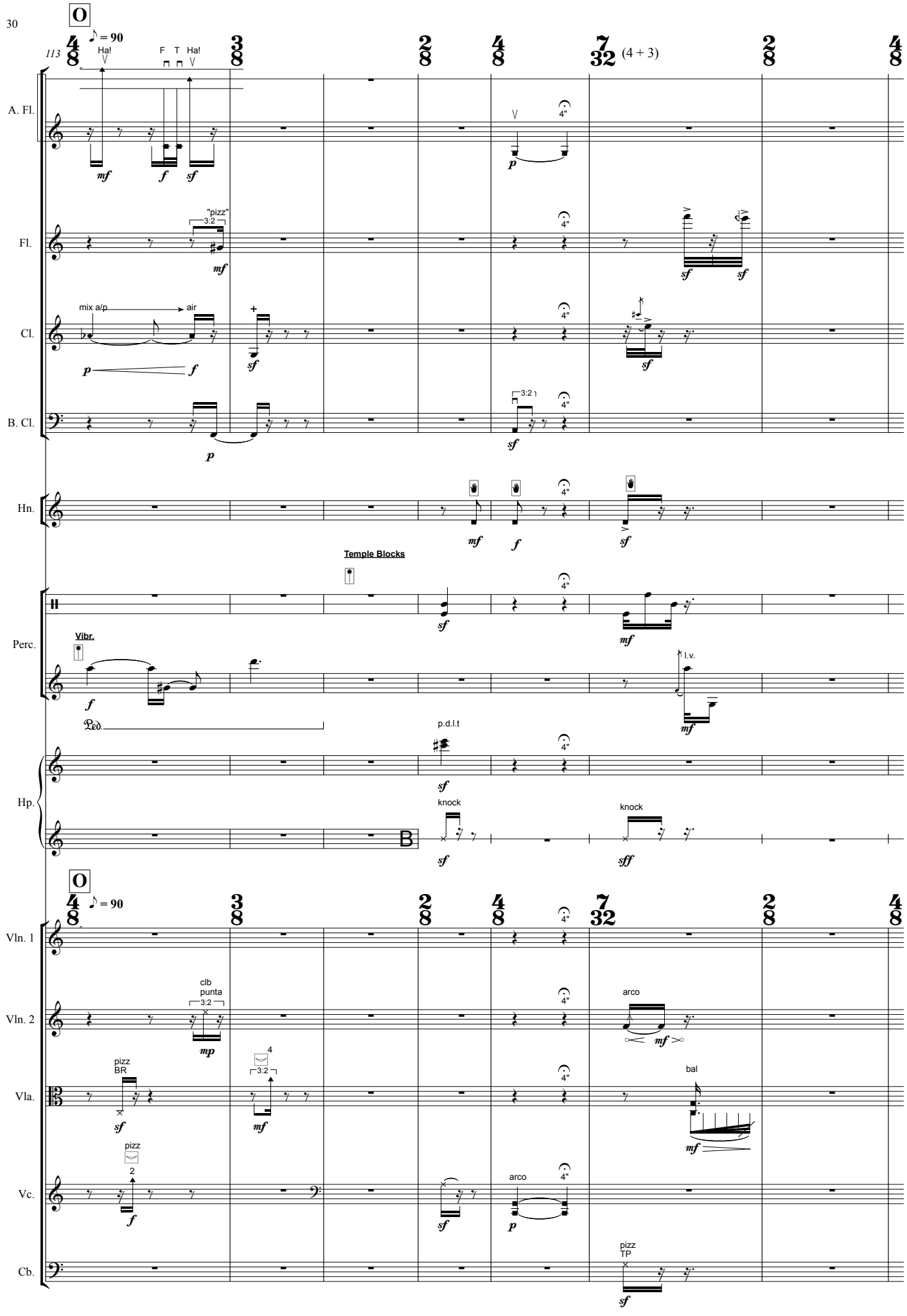

95
M
A. Fl.
Fl.
"sobbing"
pp
mf
Cl.
6:4
5:4
f
f
fff
sff
ff
B. Cl.
fff
Hn.
fff
sff
mf
Tingsha
Waldteufel
Perc.
mf
Hp.
M
Vln. 1
bal
SP2
sf
bal
1
sf
Vln. 2
bal
3:2
ppp
mf
sf
Vla.
pizz
2
f
arco bal
SP2
sf
bal
1
sf
pizz
sf
Vc.
pizz
4
f
ord
4
4
arco
bal
TP
3:2
sf
Cb.
pizz
4
ff

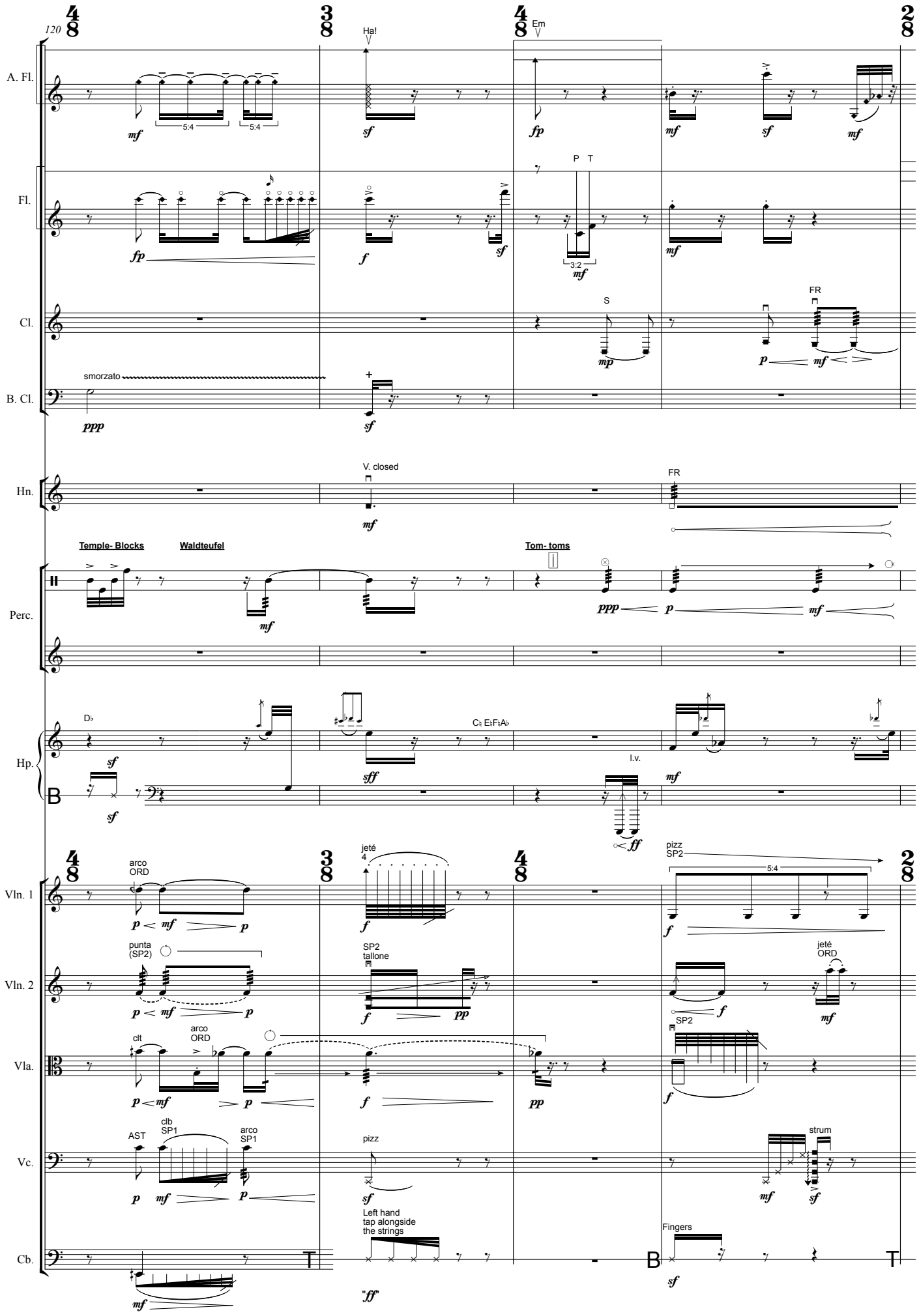

98
N
K
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tibetan Bowls
rub circularly
Temple blocks
V. open
pizz
arco
spiccato
TP
bal
SP2
clb
l.v.
ppp
fff
sff
sf
mf
mp
p
ff
f
subito

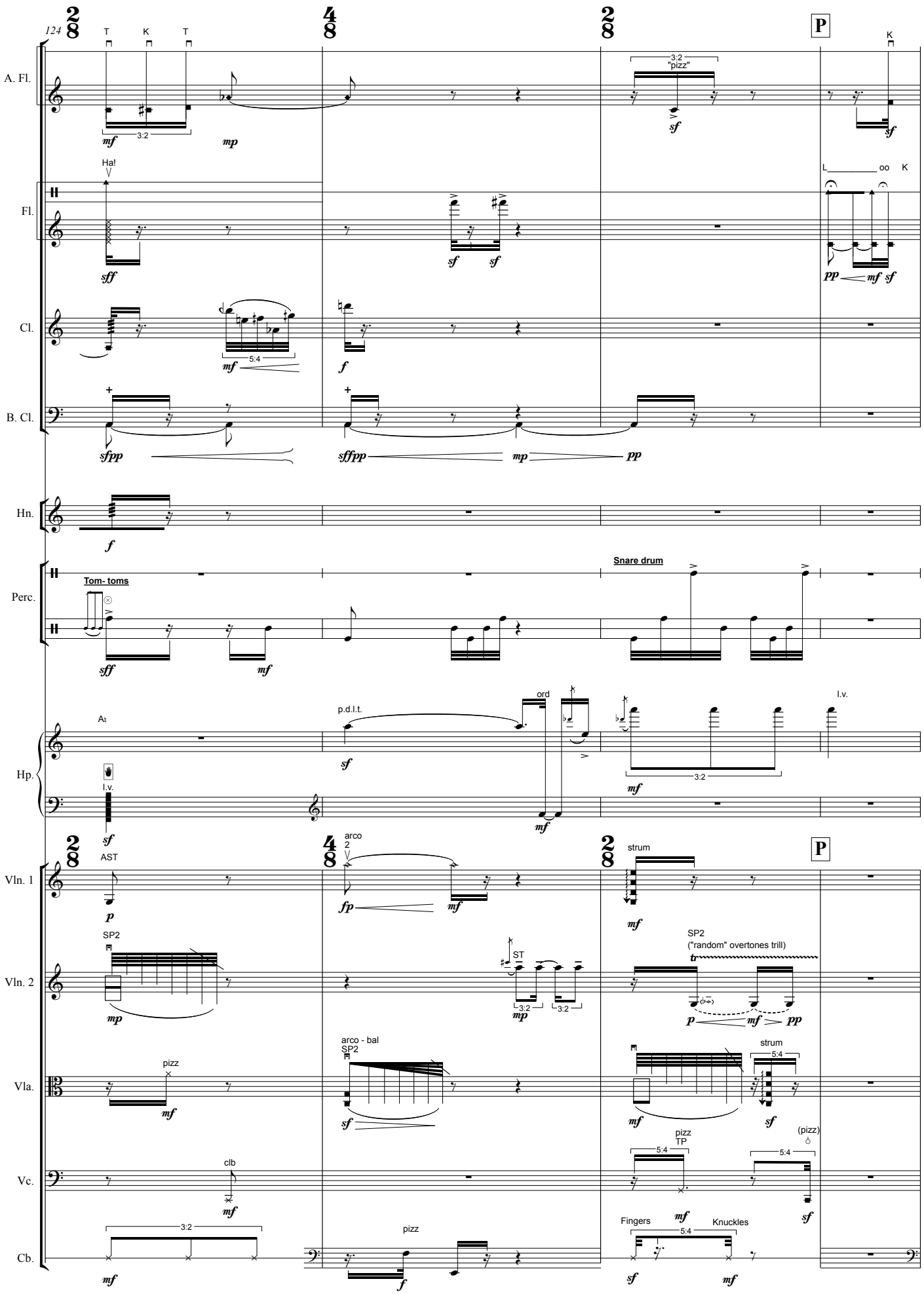

102
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
A G♯ D♯
ppp
mf
sf
3:2
Ha!
F
F
mp
7:4
ppp
sf
t.ram
sf
Oh
p
mf
p
f
6:4
p
f
tr
f
+
sfff
tr
fff
sff
smorzato
pppp
ppp
take the mouth piece off
pp
SHP
ff
sff
FT
sff
l.v.
Waldteufel
mf
(8)
5:4
strum
3:2
f
arco bal
sf
strum
3:2
f
arco
ORD
pp
pizz
4
ff

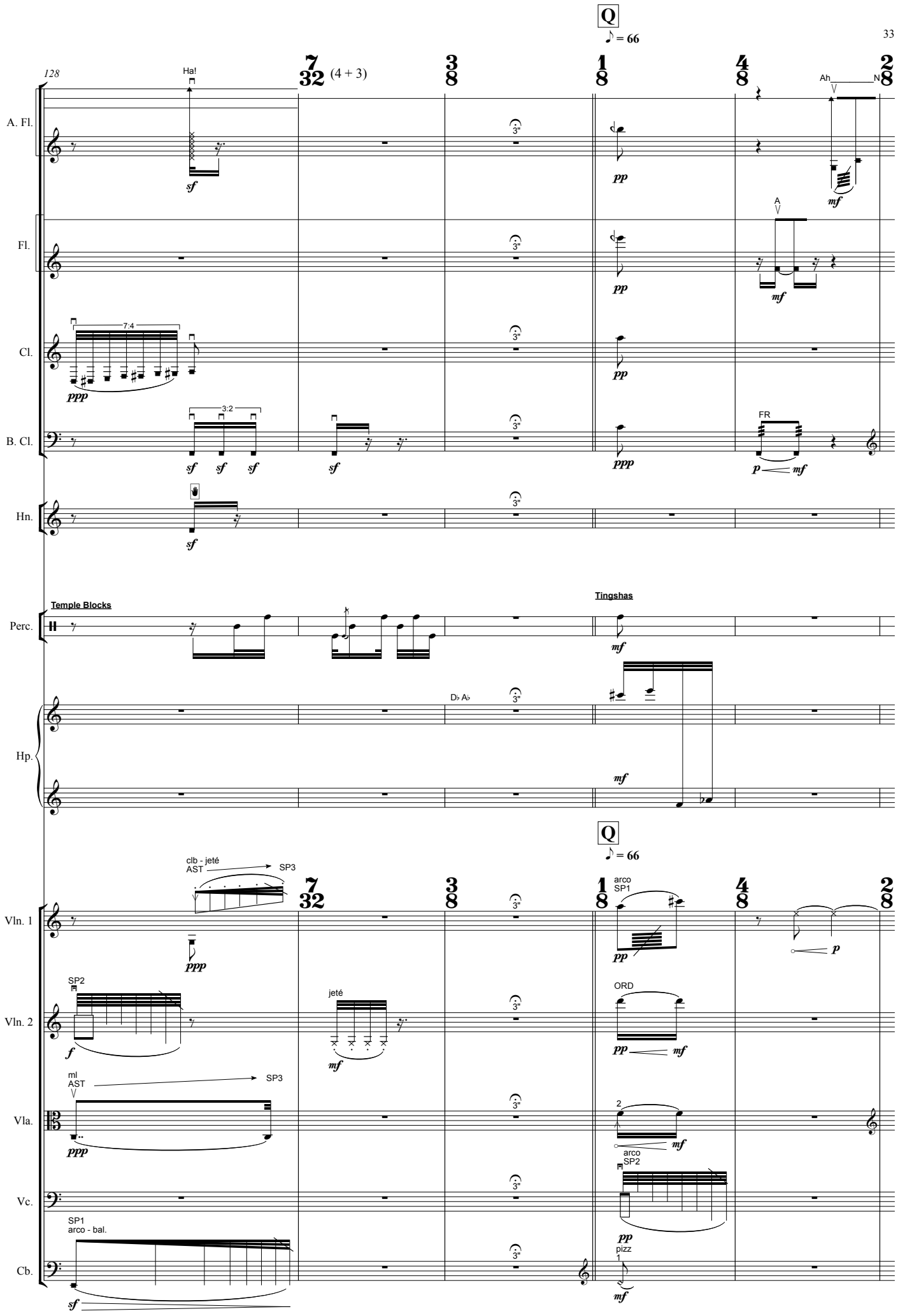

105
Ha!
A. Fl.
Ah
Fl.
mix air / pitch
Cl.
B. Cl.
put the mouthpiece back in
Hn.
Timp
Perc.
Hp.
l.v.
Vln. 1
pizz
arco
ORD
bal
Vln. 2
arco
AST
Vla.
Vc.
Cb.

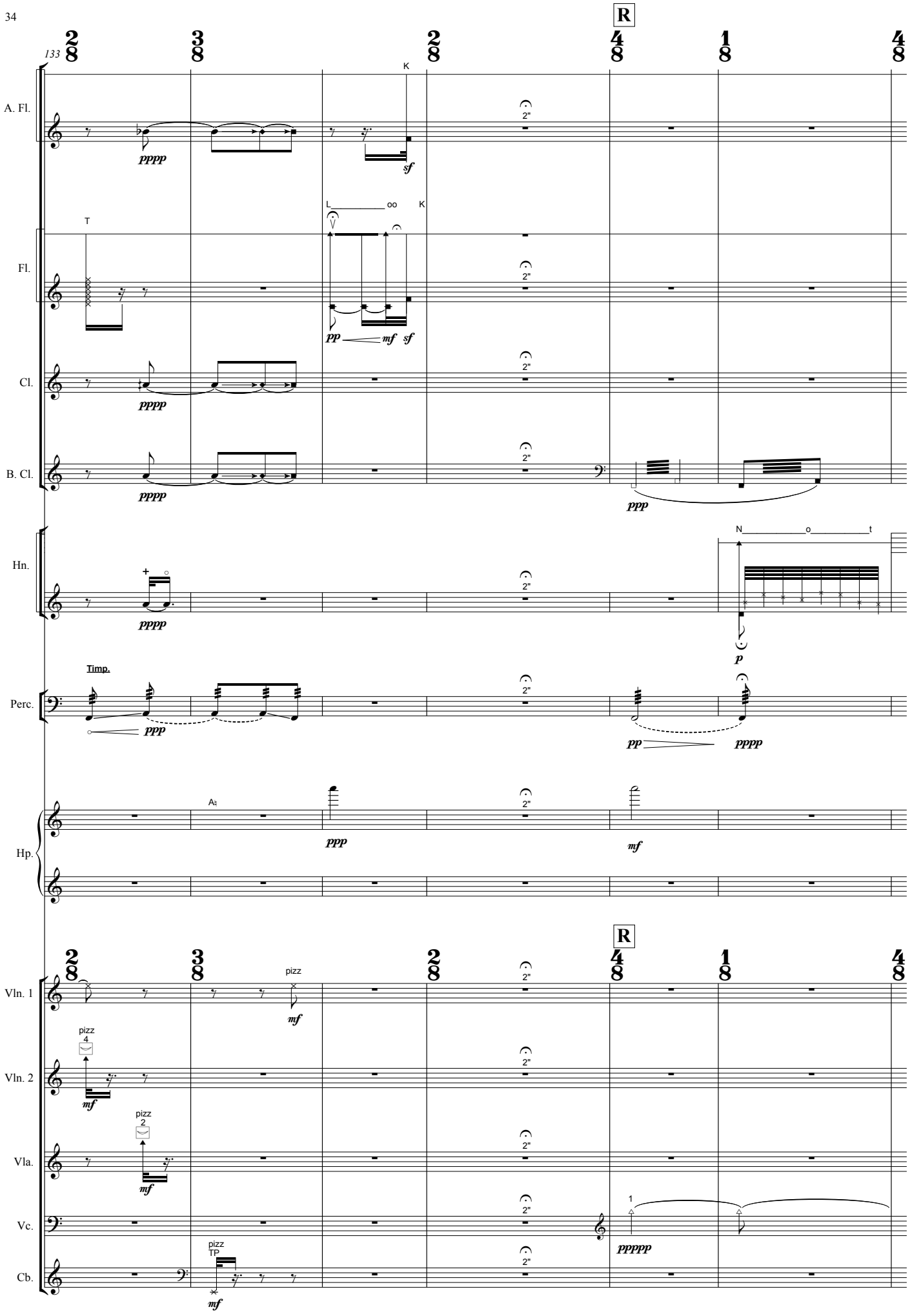

108
t.ram
rall.
4/8
A. Fl.
sf
K
Fl.
sff
Cl.
3:2
f
sff
mf < f
5:4
sf
mf
mf > p
sf
6:4
p < mf
FR
mf < >
3:2
p
B. Cl.
Hn.
sff
Timp.
Perc.
Hp.
rall.
4/8
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

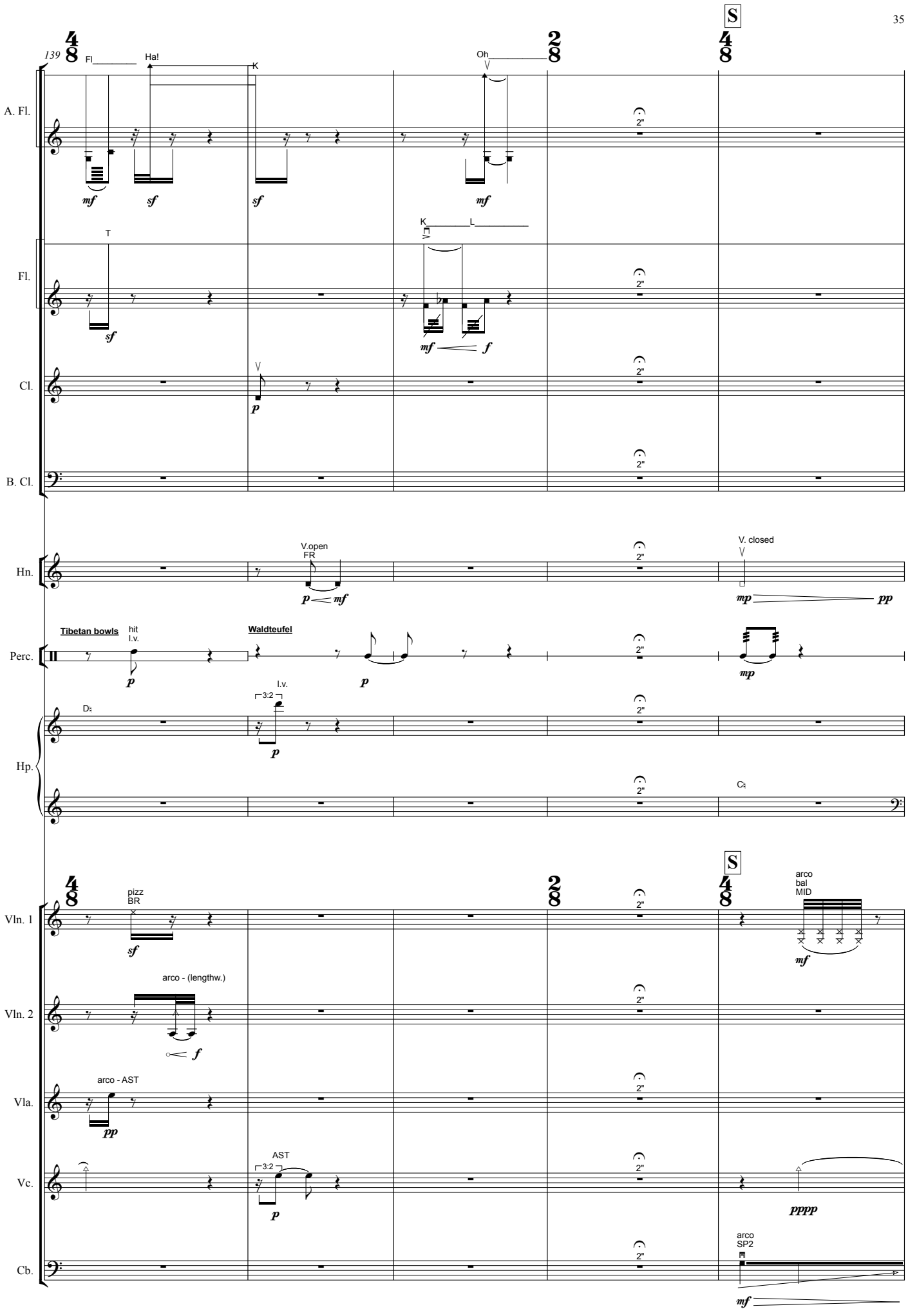

O
♪ = 90
113
Ha!
F T Ha!
(4 + 3)
A. Fl.
Fl.
"pizz"
3:2
Cl.
mix a/p
air
B. Cl.
Hn.
Temple Blocks
Perc.
Vibr.
l.v.
Ped.
p.d.l.t
Hp.
knock
B
O
♪ = 90
Vln. 1
Vln. 2
clb
punta
arco
Vla.
pizz
BR
bal
Vc.
pizz
TP
Cb.

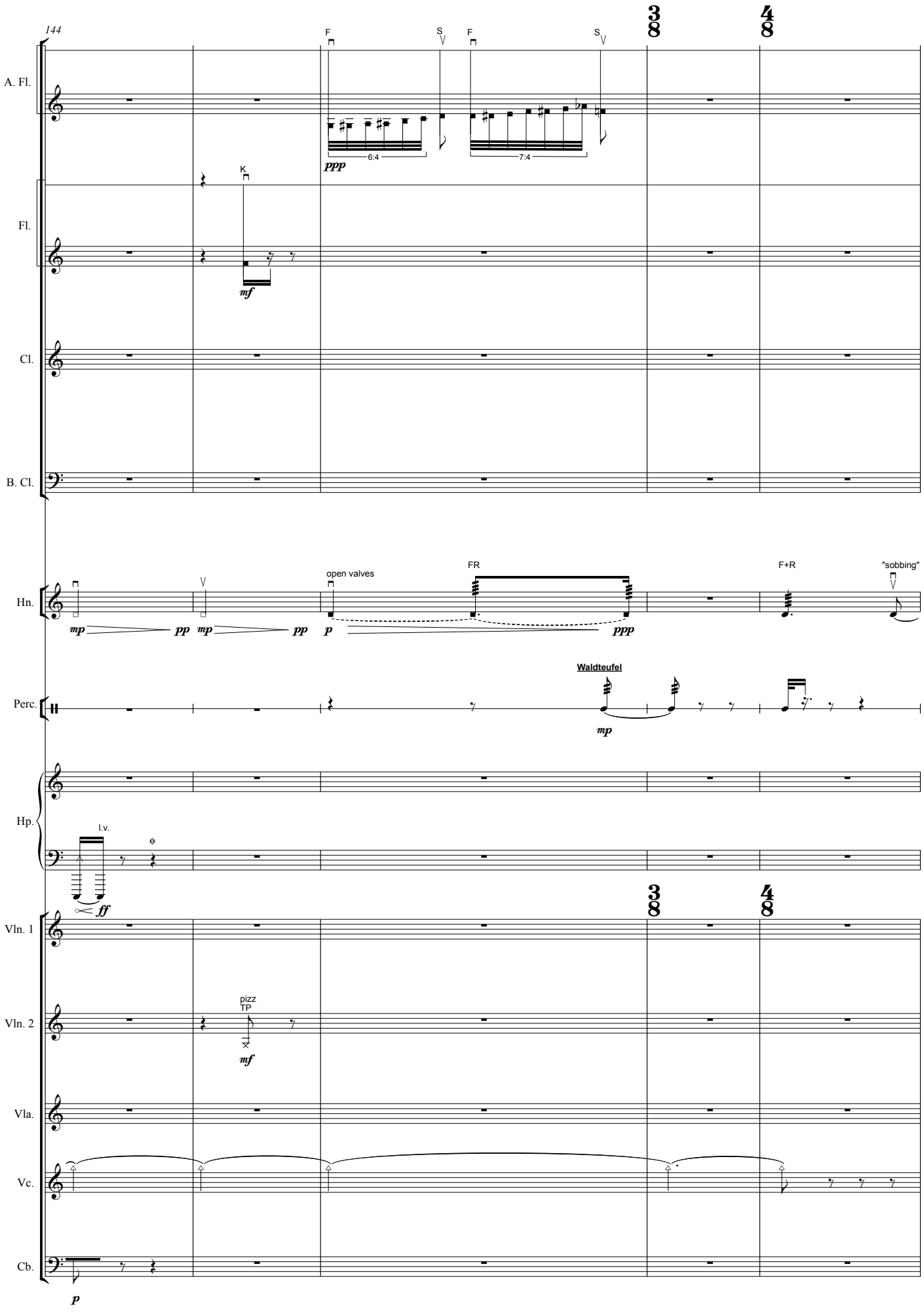

120
Ha!
Em
A. Fl.
Fl.
Cl.
B. Cl.
smorzato
Hn.
V. closed
FR
Temple- Blocks
Waldteufel
Tom- toms
Perc.
Hp.
D♭
C♭ E♭F♭A♭
l.v.
Vln. 1
arco
ORD
jeté
4
pizz
SP2
5:4
Vln. 2
punta
(SP2)
SP2
tallone
jeté
ORD
Vla.
clt
arco
ORD
Vc.
AST
clb
SP1
arco
SP1
pizz
strum
Left hand
tap alongside
the strings
Fingers
Cb.

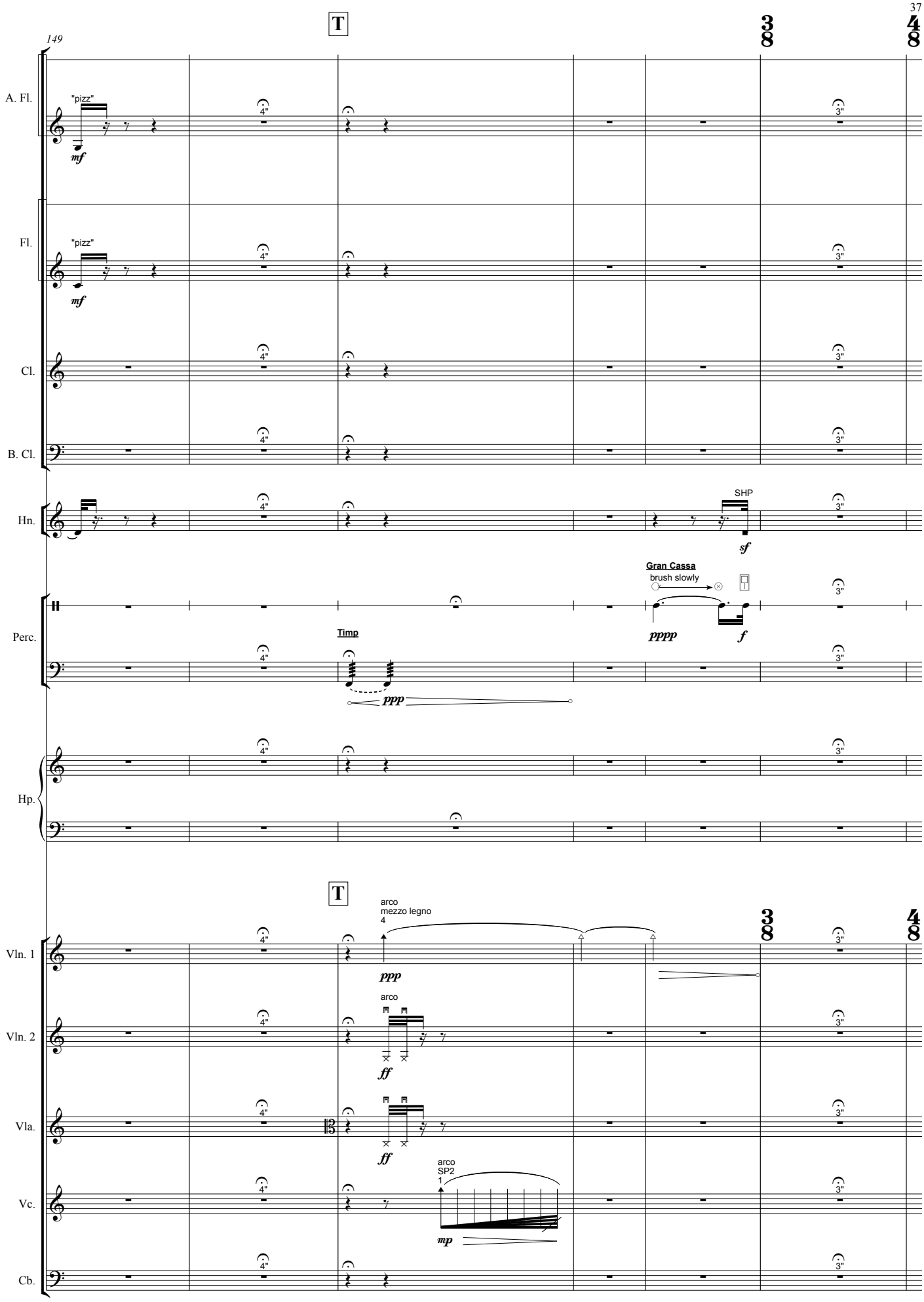

124
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Ha!
Tom- toms
Snare drum
p.d.l.t.
ord
l.v.
arco
2
AST
SP2
ST
arco - bal
SP2
pizz
clb
strum
SP2
("random" overtones trill)
pizz
TP
(pizz)
Fingers
Knuckles
"pizz"
P

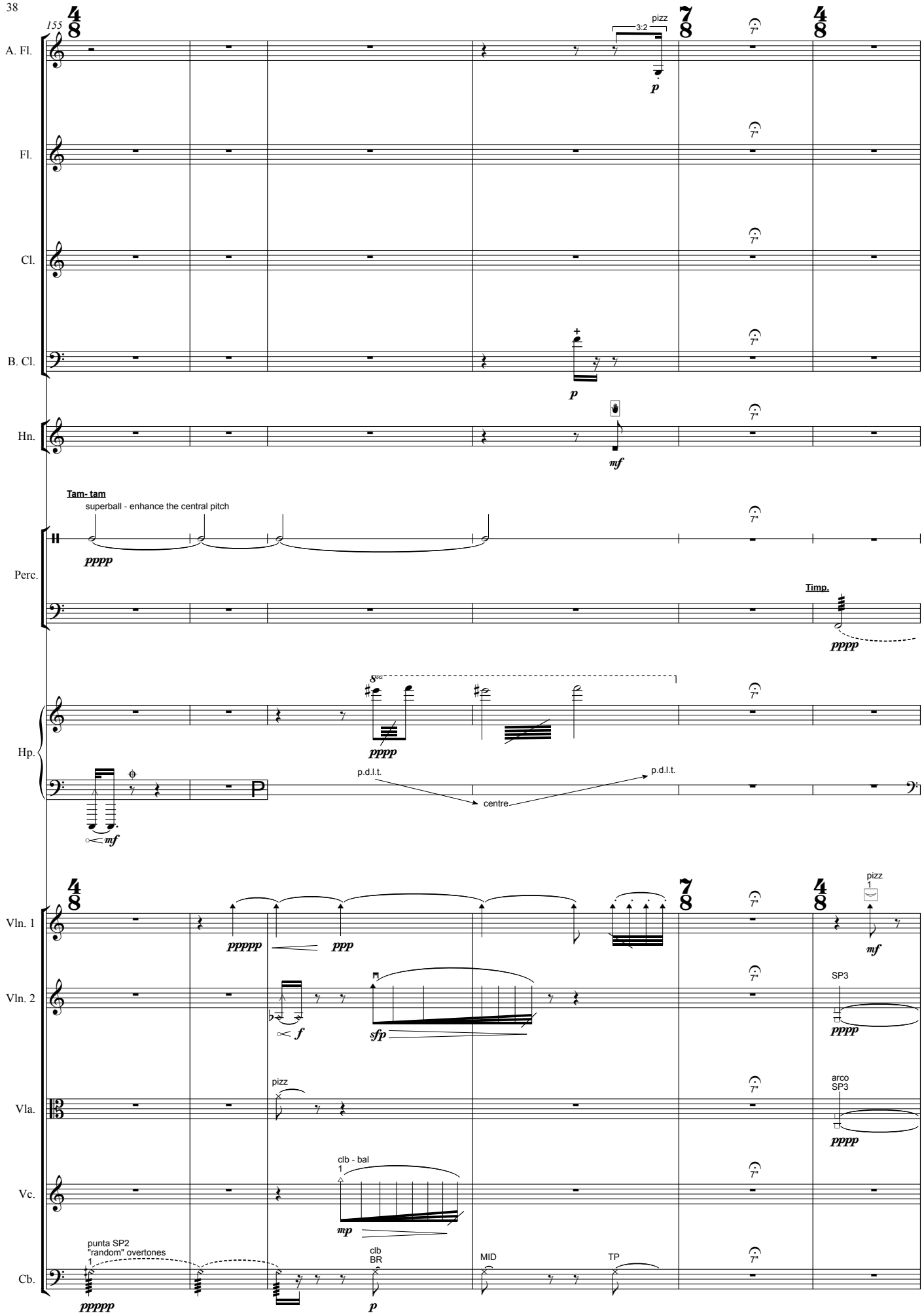

Q
♪ = 66
128
Ha!
7/32 (4 + 3)
3/8
1/8
4/8
2/8
Ah
N
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Temple Blocks
Tingshas
Hp.
Db Ab
clb - jeté
AST
SP3
SP2
jeté
ml
AST
SP3
arco
SP1
ORD
2
arco
SP2
SP1
arco - bal.
pizz
1
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
7:4
3:2
FR
A

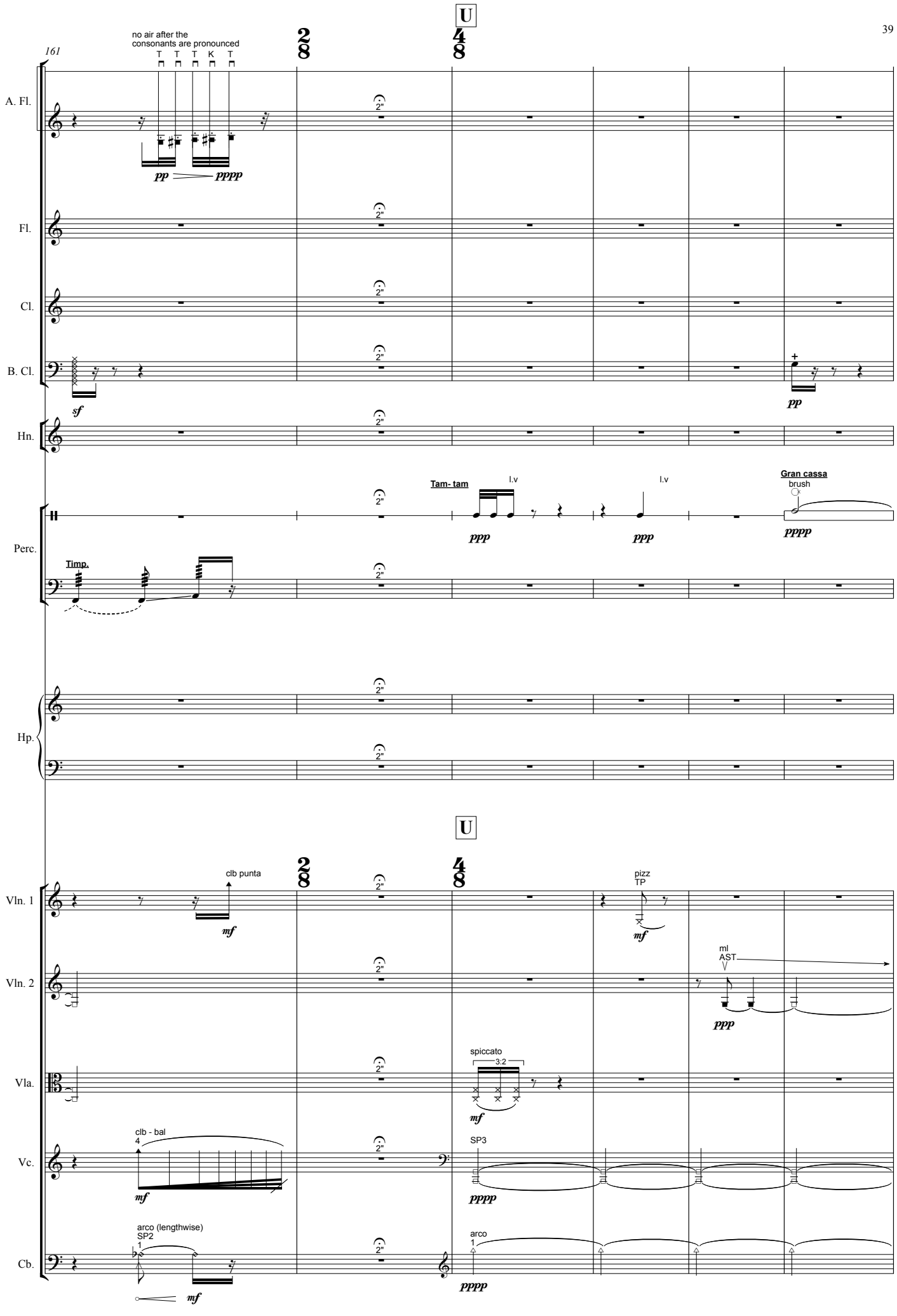

133
R
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pppp
sf
pp
mf
ppp
pppp
p
pp
mf
pizz
pizz 4
pizz 2
pizz TP
ppppp
Timp.
K
L oo K
T
N o t
2"
1


139
S
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Fl
Ha!
K
Oh
T
L
V.open
FR
V. closed
Tibetan bowls
hit
l.v.
Waldteufel
3:2
pizz
BR
arco - (lengthw.)
arco - AST
AST
arco
bal
MID
arco
SP2
2"


144
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
F
S
F
S
6:4
7:4
ppp
K
mf
3/8
4/8
open valves
FR
F+R
"sobbing"
mp
pp
mp
pp
p
ppp
Waldteufel
mp
l.v.
ff
pizz
TP
mf
p


149
T
3/8
4/8
A. Fl.
"pizz"
mf
Fl.
"pizz"
mf
Cl.
B. Cl.
Hn.
SHP
sf
Perc.
Gran Cassa
brush slowly
pppp
f
Timp
ppp
Hp.
T
Vln. 1
arco
mezzo legno
4
ppp
Vln. 2
arco
ff
Vla.
ff
Vc.
arco
SP2
1
mp
Cb.


155
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
3:2
pizz
p
mf
Tam- tam
superball - enhance the central pitch
pppp
Timp.
8va
p.d.l.t.
centre
ppppp
ppp
f
sfp
SP3
arco
SP3
clb - bal
mp
punta SP2
"random" overtones
clb
BR
MID
TP


161
U
no air after the consonants are pronounced
T T T K T
A. Fl.
Fl.
Cl.
B. Cl.
Hn.
Perc.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
Tam- tam
l.v
Gran cassa
brush
Timp.
clb punta
pizz
TP
ml
AST
spiccato
3:2
clb - bal
SP3
arco (lengthwise)
SP2
arco
pp
pppp
sf
ppp
mf
pppp

167

F

A. Fl.

pp 7:4 pppp

10"

Fl.

10"

Cl.

10"

B. Cl.

pppp

10"

Hn.

10"

G.C.

Perc.

ppp 3:2

place the tingshas
on the cymbal
timpani tuned in A

p

10"

Hp.

10"

clb
AST

mp

AST 3:2 ST

pp

AST 6:4 SP3

pppp

Vln. 1

10"

SP3

Vln. 2

10"

Vla.

10"

Vc.

10"

Cb.

10"

s u – a t S

for three instrumentalists

full score

matías hancke de la fuente

(2013)

Instrumentation

Bass Clarinet in B flat [+ a pair of drinking glasses]
Percussion
Violoncello

Duration:

ca 9'00"

Performance notes

Accidentals apply throughout the bar

Quarter tone sharp / flat

Three quarter tone sharp / flat

It should be performed without vibrato unless otherwise is indicated

Exponential crescendo

The score is notated in C

The duration of the pauses is being left to the performers but they should last more than 3" and less than 8"

Bass Clarinet in B flat

Noteheads

■ air sound - unless that it is a sound that changes from pitch to air [or vice-versa] it is notated in the upper staff as no particular fingering is needed.

◆ mix 50/50 between air sound and pitch

× key - sound

⊙ sing inside of the instrument - this sound is always accompanied by 'random fingering' which should be performed simultaneously

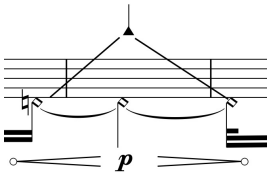
▲ [accompanied by a 'T'] - place the teeth on the reed whilst playing the given (approximate) pitch

Techniques

V ⊓ inhale / exhale respectively

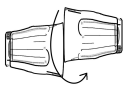
\+ slap tongue - if the cross is above a square [■], the result should be a non-tonic sound whereas if is above a 'normal' notehead [𝅝], a clear pitch should be recognizable alongside the percussive sound

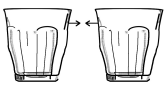
○ bisbigliando [bisb] - alternative fingering to generate a colour trill



multiphonic sound - explore the partials using the indicated fundamental and following the given contour

Glasses

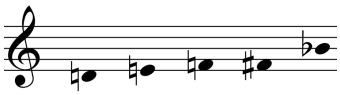

rub both glasses circularly, creating a continuous [high] sound


clink both glasses

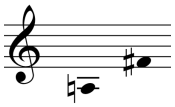
Percussion:

Instruments

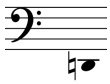
Crotales - following pitches:



2 Tibetan singing bowls
[pitches are approximated]



1 Thai Gong



Waldteufel

1 low Roto-tom with a China-cymbal that should be placed on his head on the membrane of the roto-tom

1 Bass Drum

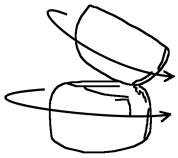
Mallets - beaters

s.m. - soft mallet
h.m. - hard mallet
bow - indicated with its own symbol
superball - verbal indication
hand
soft timpani mallet - verbal indication
brush - verbal indication
bass drum mallet - verbal indication
gong mallet - verbal indication

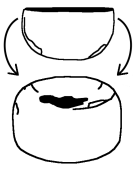
Noteheads and articulation

× no resonance after the attack
\+ mute

Tibetan bowls:



place the smaller bowl on top of the larger one [the larger should be facing upside-down] and whilst it rotates on its own axis, it should be moved circularly around the surface of the lower bowl



clink the bowls according to the graphic

place one bowl next to the other

Violoncello:

AST - alto sult tasto, on the fingerboard [if possible close to the fingers]

ST - sult tasto, at the tip of the fingerboard

ORD - ordinario - 'normal' way.

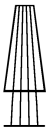
SP1 - poco sul ponticello
SP2 - molto sul ponticello - very close to the bridge
SP3 - on the bridge

clb / clt - col legno battuto / col legno tratto respectively

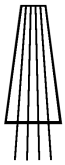
Noteheads - articulation

- ■ muted string - no harmonic should be produced
- × play behind the bridge
- ×■ play behind the bridge and mute [also behind the bridge] at the same time that string
- ◇■ mix between the note and some non-tonic sound (it also appears with a 'normal' notehead [●■] and means the same). The articulation takes place in only one string.
- ▲ as high as possible in the given string

Clefs



activity will take place between the bridge and the nut



activity will take place on the fingerboard only

activity will take place between the fingerboard and the bridge - if the action concerns the bow (from ST to SP3 for example) [BOW] will appear on top of the clef but if what will happen is a harmonic gliss [LH] will say on top.

activity will take place on the tailpiece

activity will take place behind the bridge

indicates the region that should be bowed

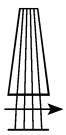
B body of the intrument

In the first three clefs a thick black line may be included. If that is the case, it indicates the approximate region where the left hand should mute the string/s. Example:

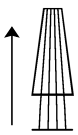
Bow's directions

there are three directions where the bow can be oriented:

1) perpendicular [normal bowing]



2) alongside the string [upwards and downwards]



3) diagonal

Violoncello [cont]:

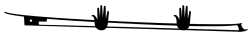
Pizzicati behind the bridge take place in the following positions:

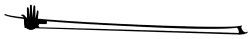
1) close to the bridge -> BR
2) in the middle between the bridge and the tailpiece -> MID
3) close to the tailpiece -> TP

Other symbols regarding pizicati:

𝅘𝅥	fingernail [or plectrum]
𝅘𝅥	Bartók pizz
rasgueado [rasg]	strum with the back of the fingernails (similarly to the flamenco guitar technique)

The amount of pressure on the bow is indicated with a number close to the symbols of upbow and downbow [⋁ ⊓]. These numbers correspond to a scale between 1- 5, where 1 is extremely light and 5 very hard (3 is normal pressure)

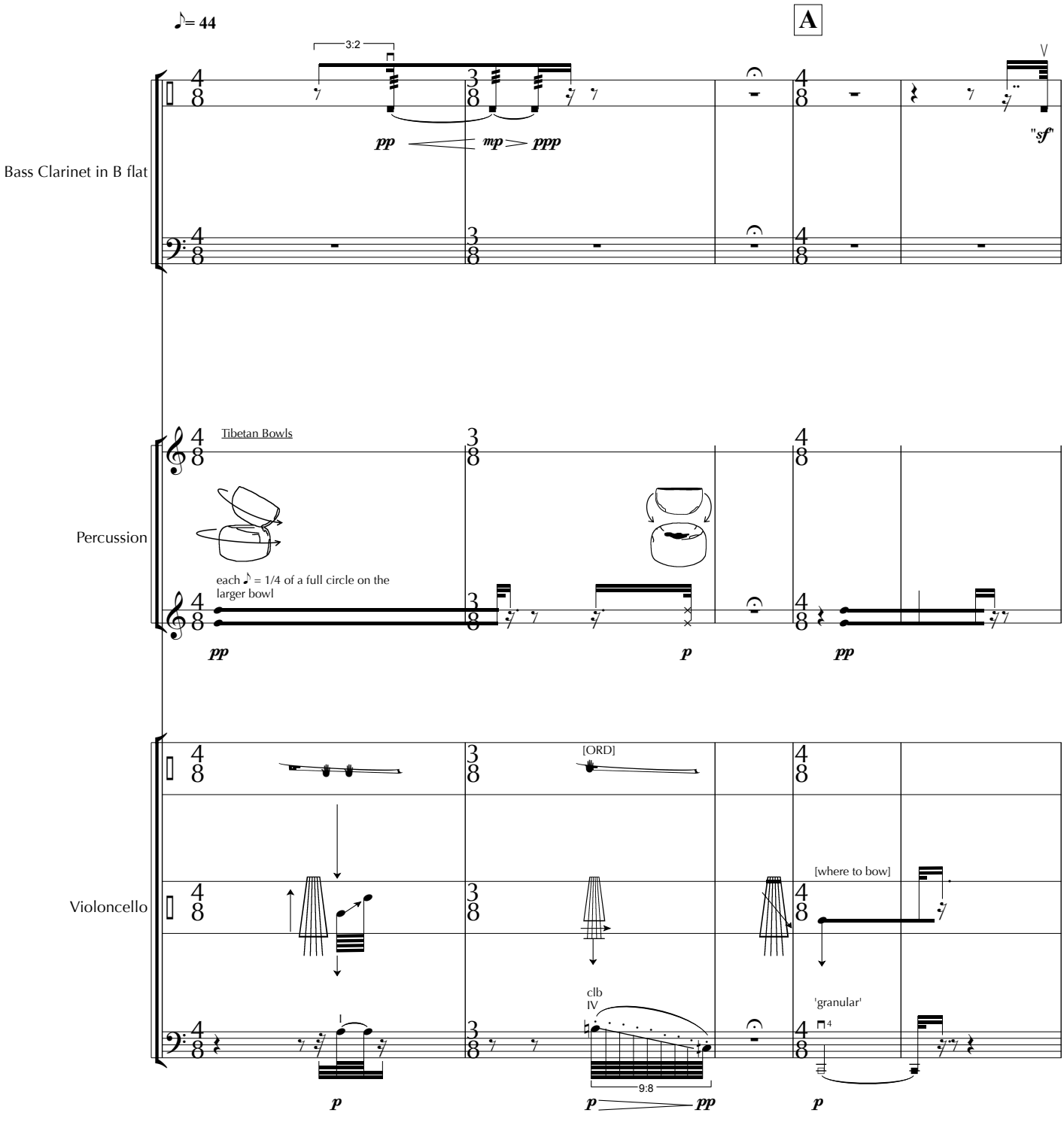
 take the bow with both hands.

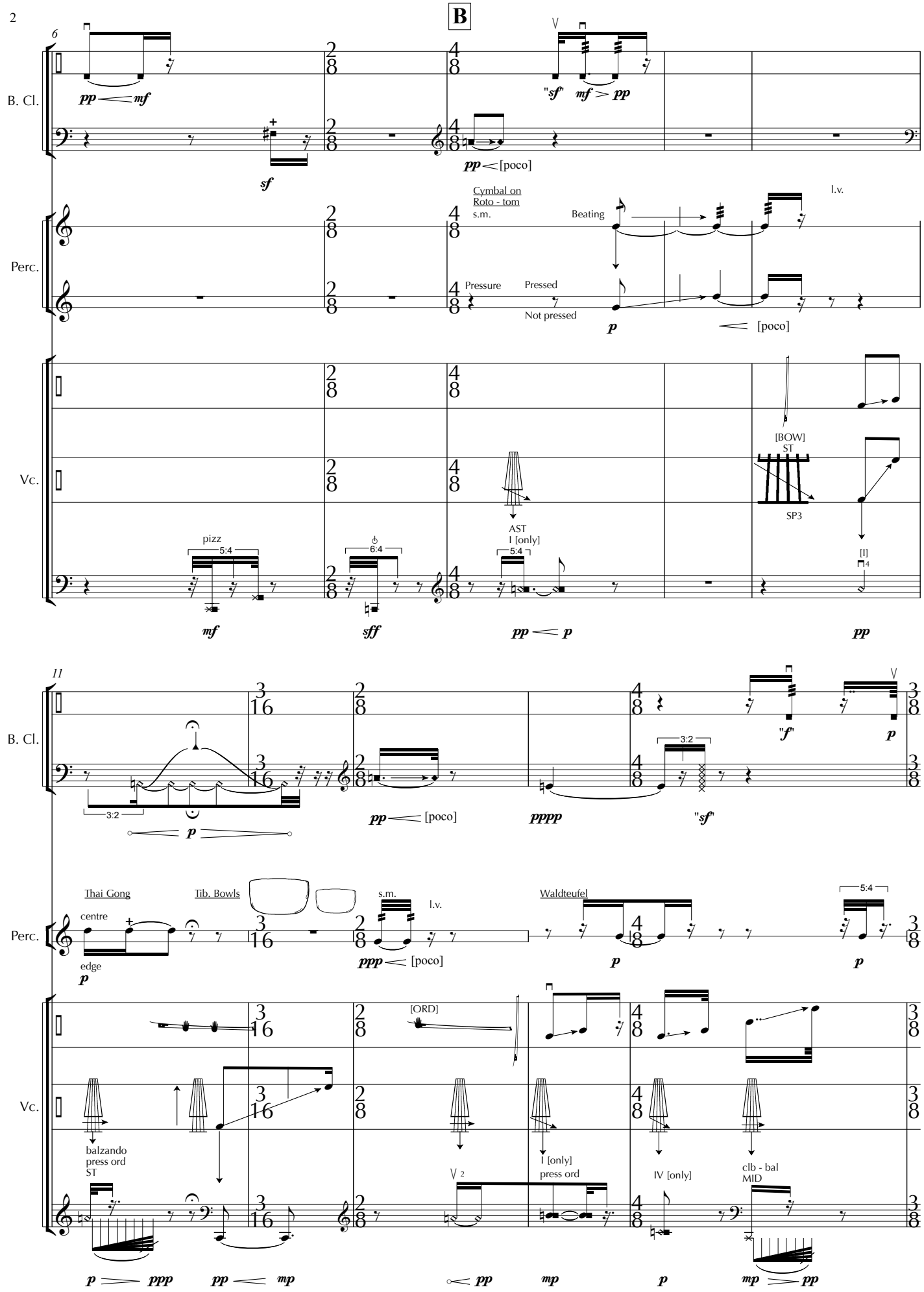
 back to normal bowing

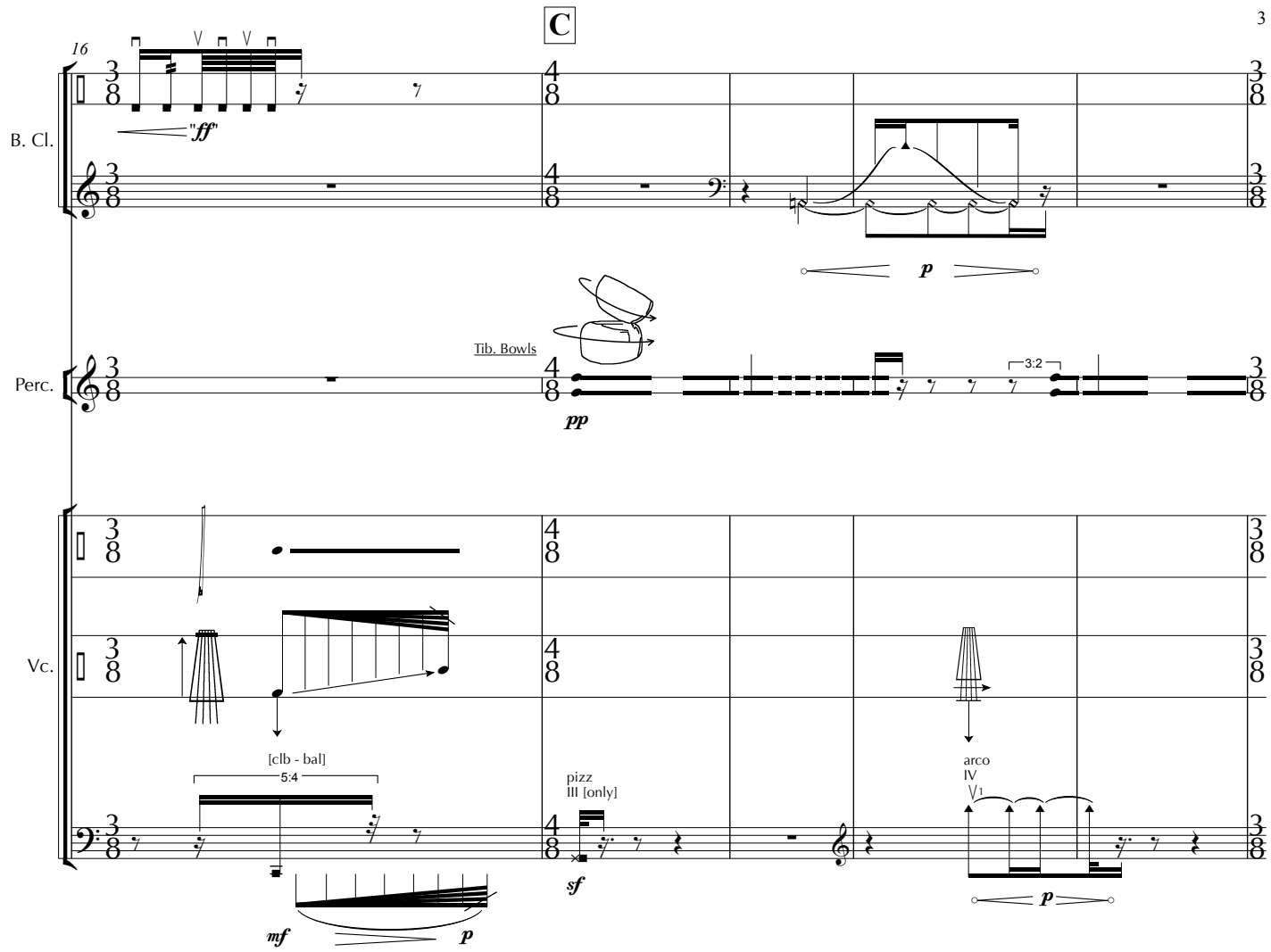
s u - a t S was composed for Etchings Festival 2013 and it was premiered by Szymon Kaca, Laszlo Hudacsek and Sietse-Jan Weijenberg. Jeffrey Means condutcted it.

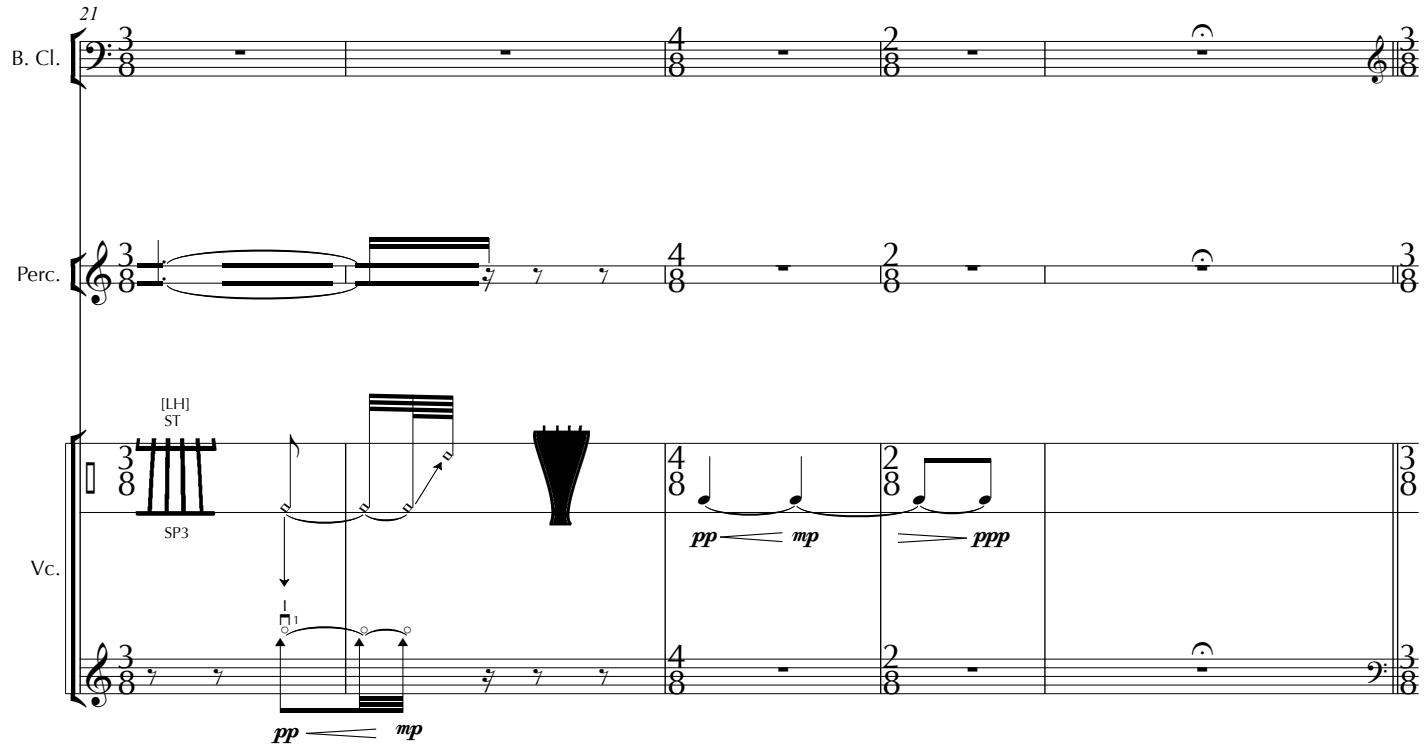
s u - a t S

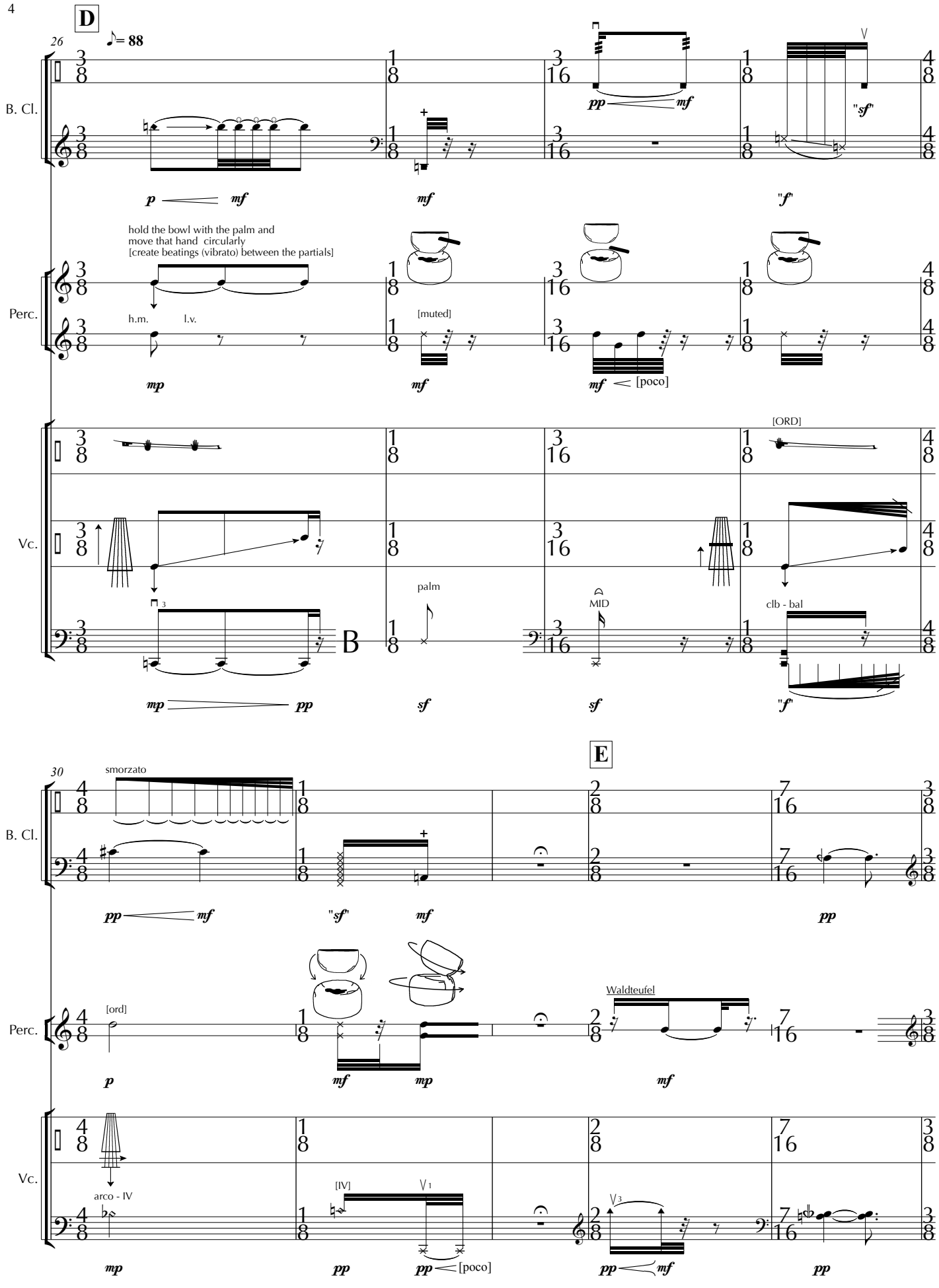
matías hancke de la fuente
london - nice / 2013

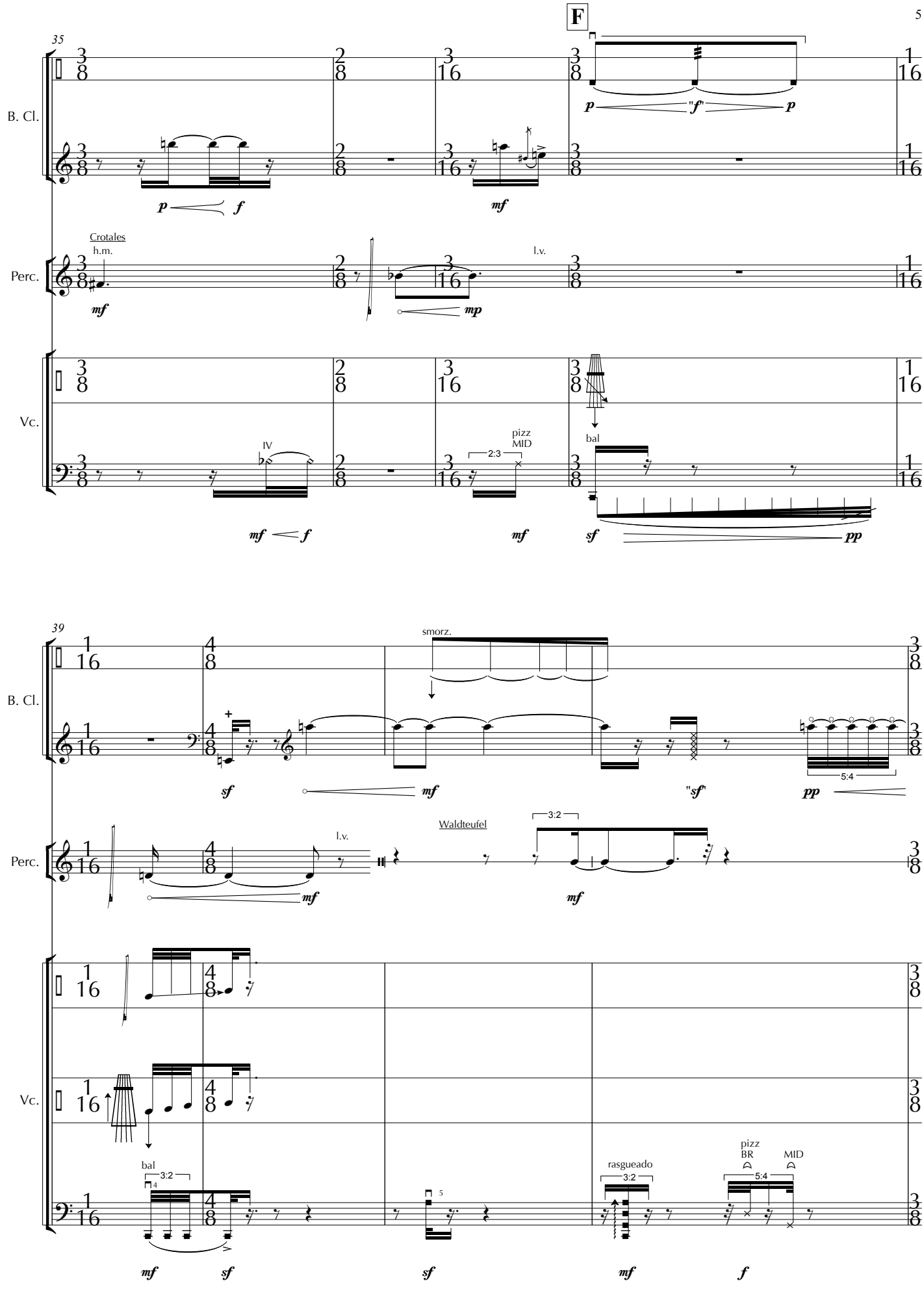


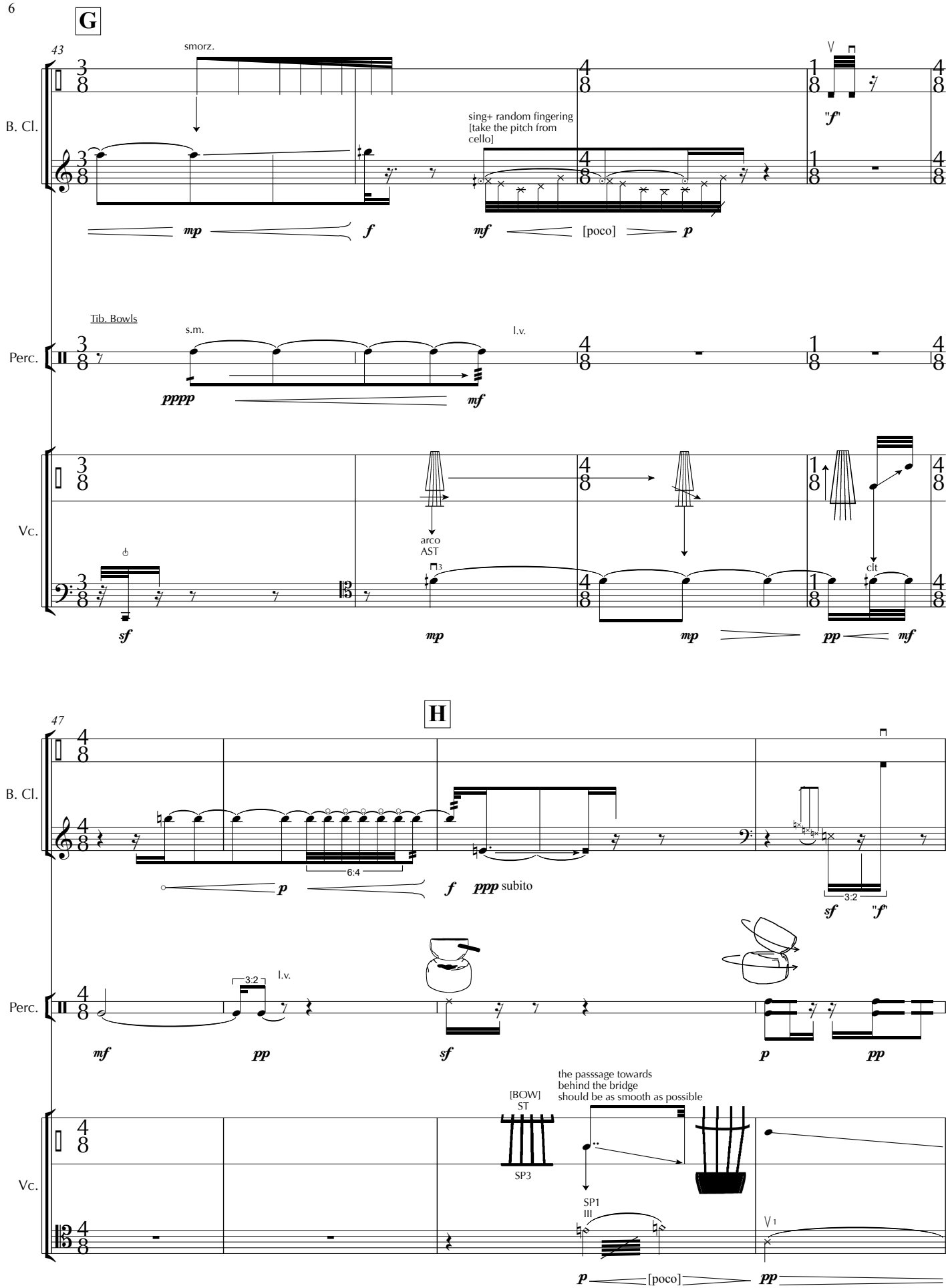

B
6
B. Cl.
pp mf
sf
"sf" mf pp
pp [poco]
Perc.
Cymbal on
Roto - tom
s.m.
Beating
l.v.
Pressure
Pressed
Not pressed
p
[poco]
Vc.
[BOW]
ST
SP3
pizz
5:4
6:4
AST
I [only]
[I]
mf
sff
pp p
pp
11
B. Cl.
3:2
p
pp [poco]
pppp
"f"
"sf"
Thai Gong
Tib. Bowls
s.m.
l.v.
Waldteufel
5:4
centre
edge
ppp [poco]
Perc.
[ORD]
balzando
press ord
ST
I [only]
press ord
IV [only]
clb - bal
MID
p ppp
pp mp
pp
mp
p
mp pp
Vc.

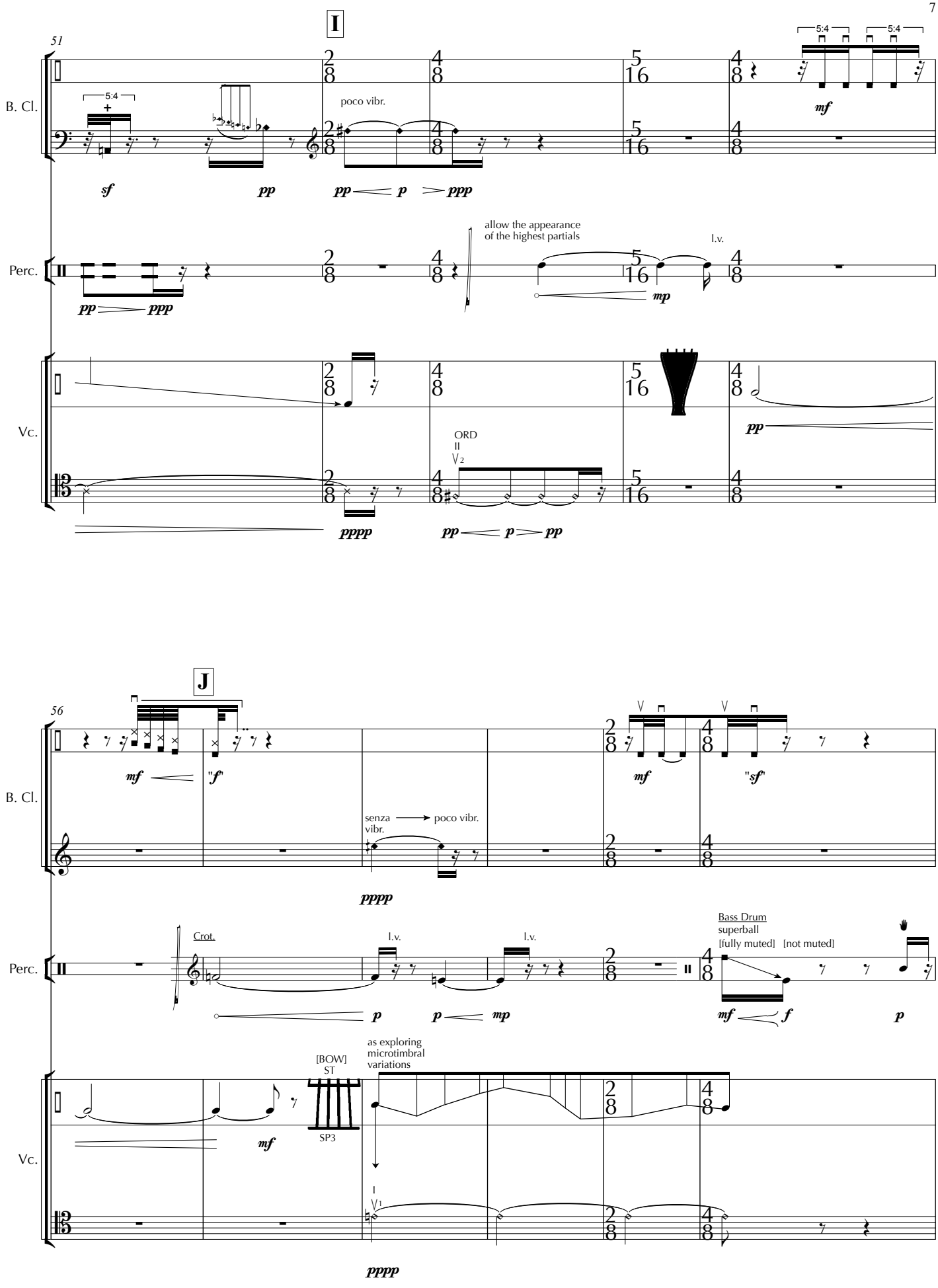

C
16
B. Cl.
"ff"
p
Perc.
Tib. Bowls
pp
3:2
Vc.
[clb - bal]
5:4
mf
p
pizz
III [only]
sf
arco
IV
1
p

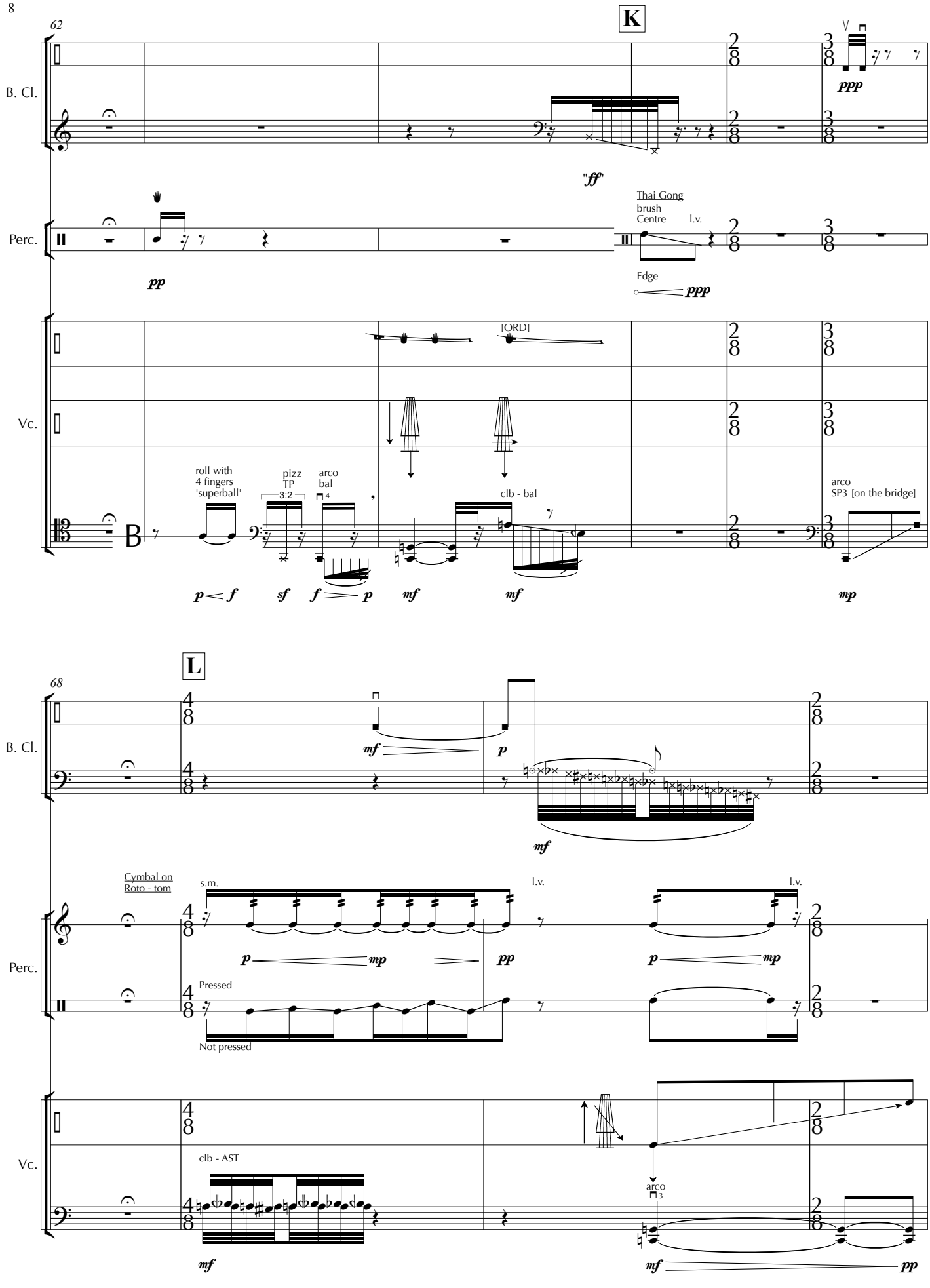

21
B. Cl.
Perc.
[LH]
ST
SP3
Vc.
pp
mp
pp
mp
ppp
1
pp
mp

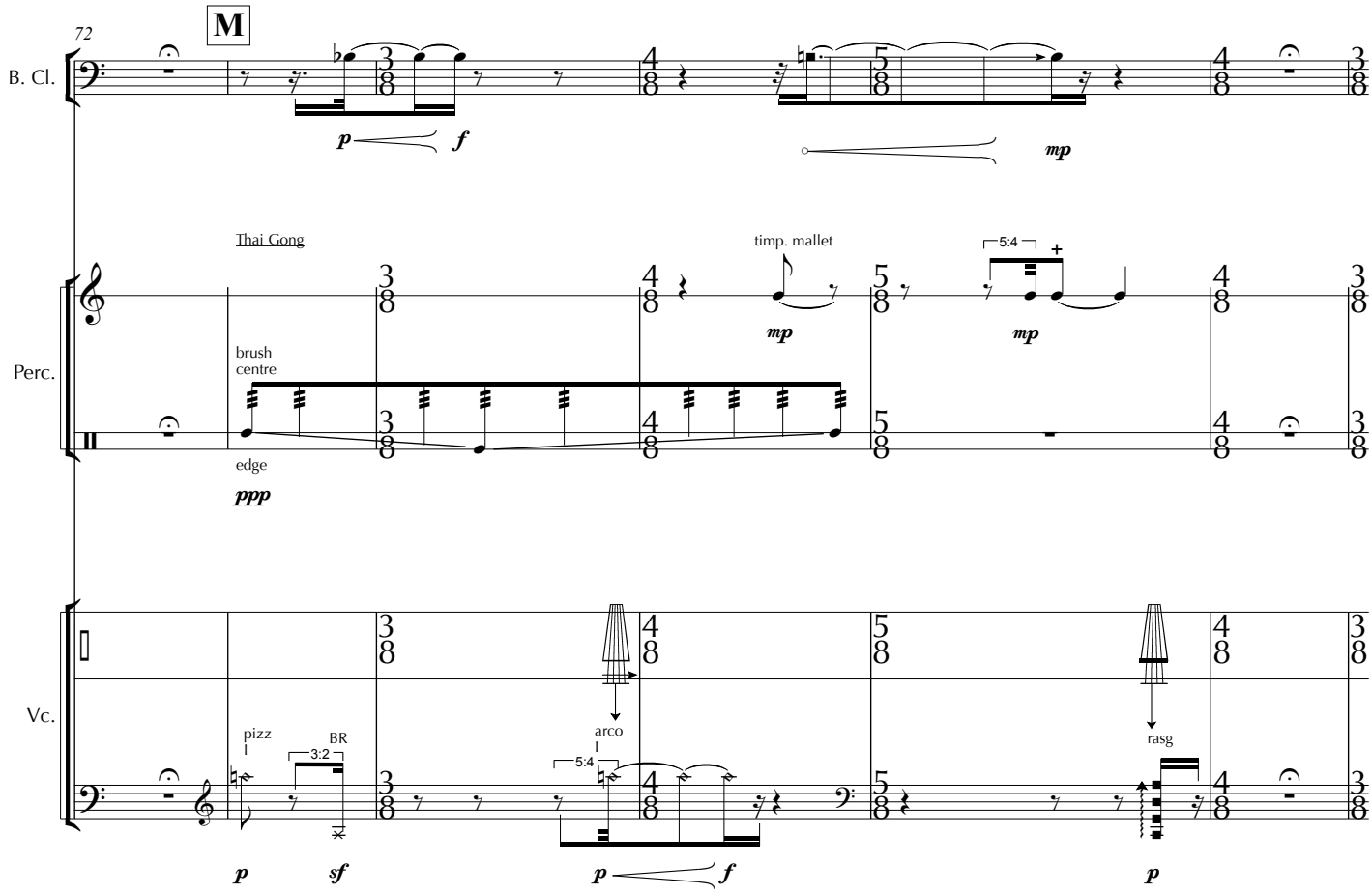

D
26
♪= 88
B. Cl.
Perc.
Vc.
hold the bowl with the palm and
move that hand circularly
[create beatings (vibrato) between the partials]
h.m.
l.v.
[muted]
[poco]
[ORD]
palm
MID
clb - bal
B
E
30
smorzato
[ord]
Waldteufel
arco - IV
[IV]
[poco]

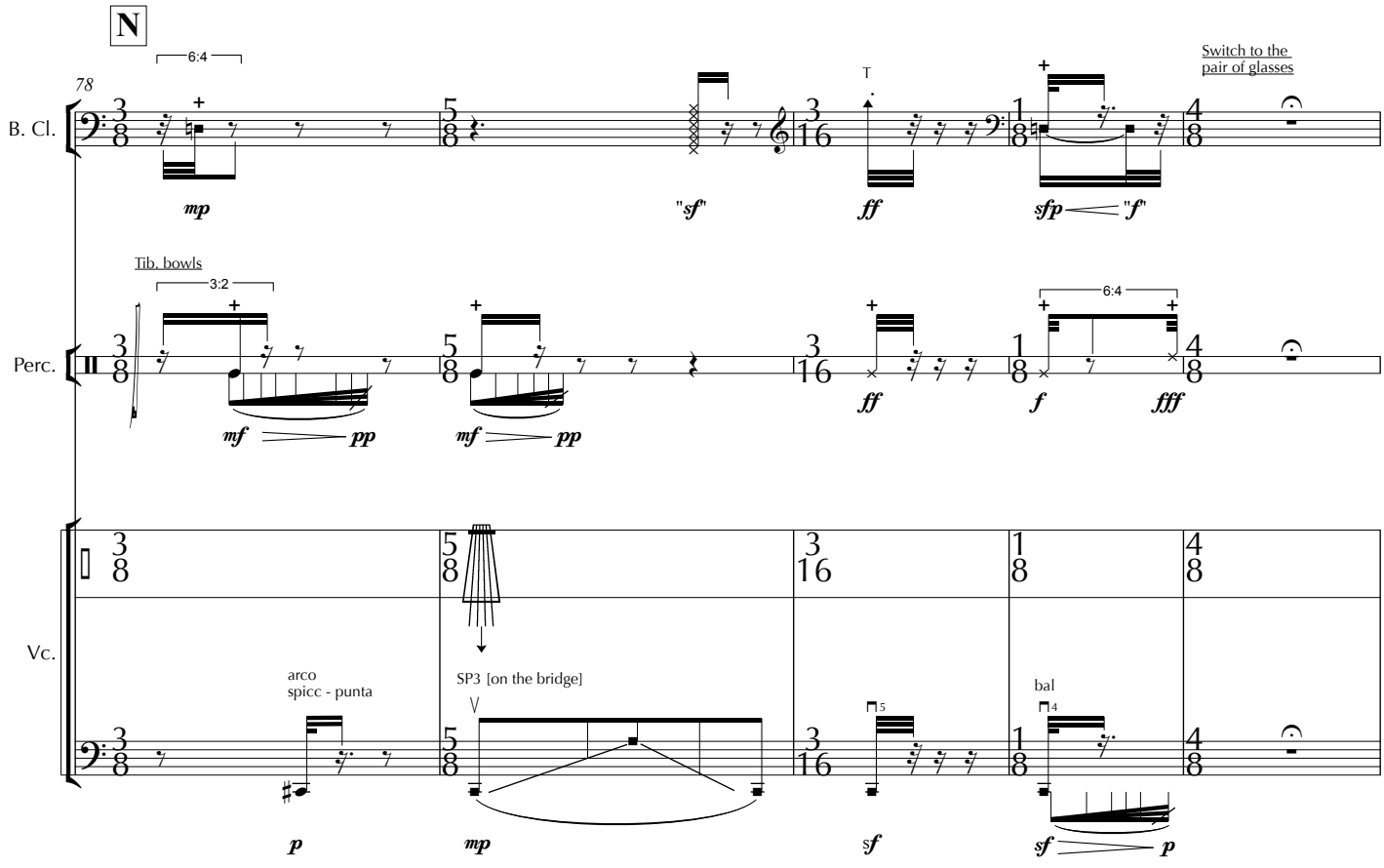

F
35
B. Cl.
Perc.
Vc.
Crotales
h.m.
l.v.
IV
pizz
MID
bal
2:3
39
smorz.
Waldteufel
3:2
5:4
rasgueado
pizz
BR
MID
4
5

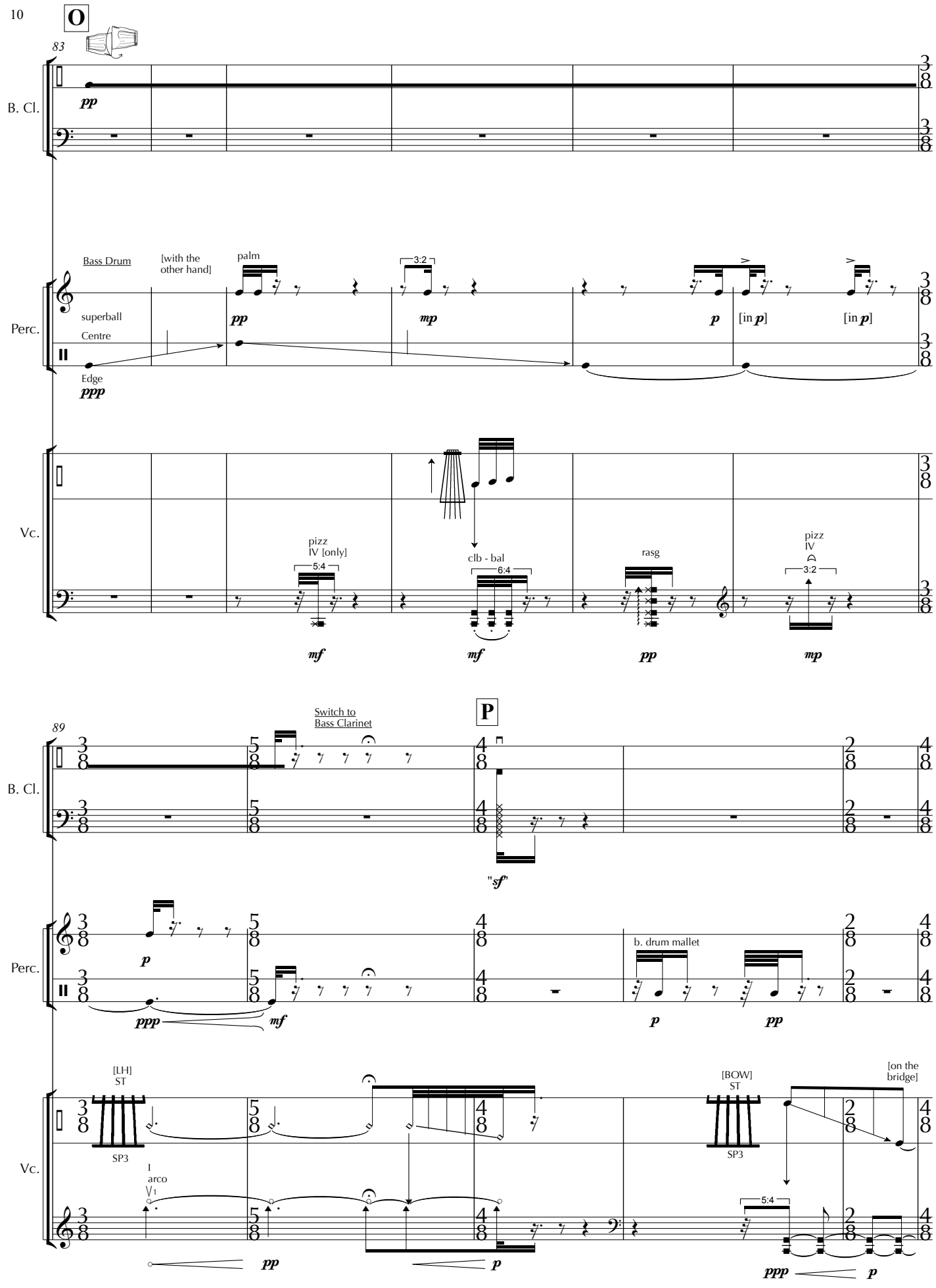

G
43
smorz.
B. Cl.
sing+ random fingering
[take the pitch from
cello]
"f"
mp
f
mf
[poco]
p
Tib. Bowls
s.m.
l.v.
Perc.
pppp
mf
Vc.
arco
AST
clt
sf
mp
mp
pp
mf
H
47
B. Cl.
6:4
p
f
ppp subito
3:2
sf
"f"
Perc.
3:2
l.v.
mf
pp
sf
p
pp
[BOW]
ST
SP3
the passsage towards
behind the bridge
should be as smooth as possible
Vc.
SP1
III
p
[poco]
pp

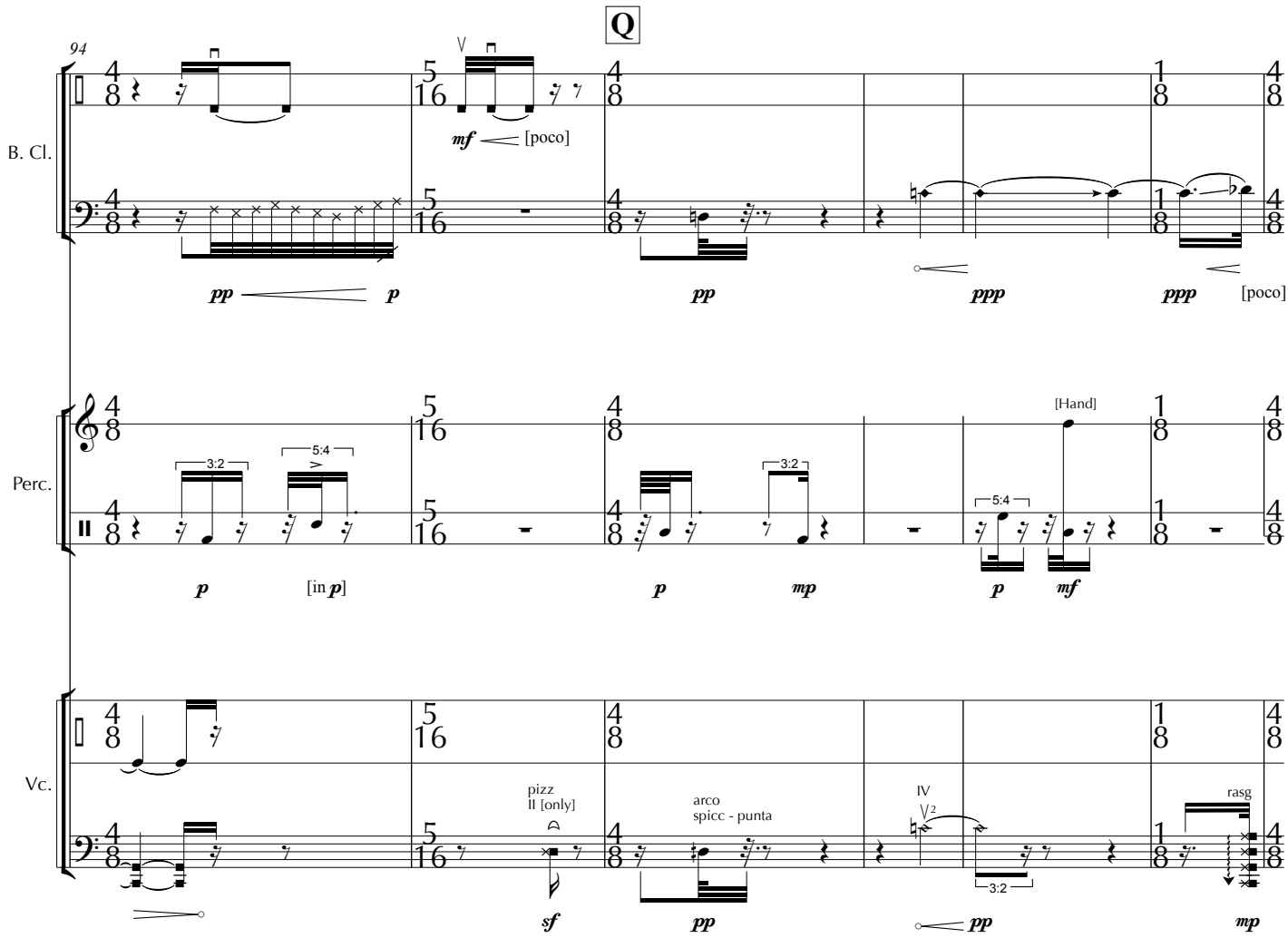

I
51
B. Cl.
5:4
poco vibr.
sf
pp
pp p ppp
5:4
5:4
mf
Perc.
pp ppp
allow the appearance
of the highest partials
l.v.
mp
Vc.
ORD
pppp
pp p pp
pp
J
56
B. Cl.
mf
"f"
senza vibr.
poco vibr.
pppp
mf
"sf"
Perc.
Crot.
l.v.
l.v.
p
p mp
Bass Drum
superball
[fully muted]
[not muted]
mf f
p
Vc.
[BOW]
ST
SP3
as exploring
microtimbral
variations
mf
pppp

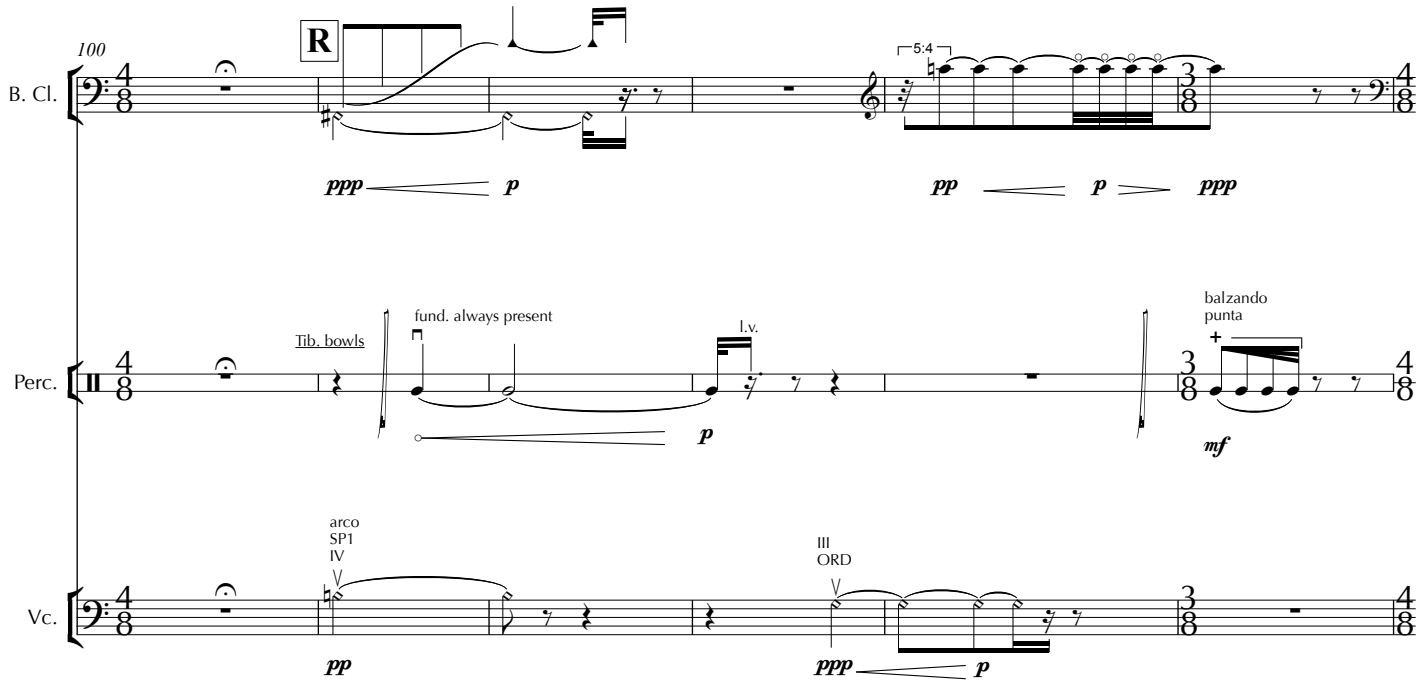

62
K
B. Cl.
"ff"
ppp
Perc.
pp
Thai Gong
brush
Centre
l.v.
Edge
ppp
Vc.
[ORD]
roll with
4 fingers
'superball'
pizz
TP
3:2
arco
bal
4
clb - bal
arco
SP3 [on the bridge]
p < f
sf
f > p
mf
mf
mp
68
L
B. Cl.
mf
p
mf
Cymbal on
Roto - tom
s.m.
l.v.
l.v.
p
mp
pp
p
mp
Pressed
Not pressed
Vc.
clb - AST
mf
arco
3
mf
pp

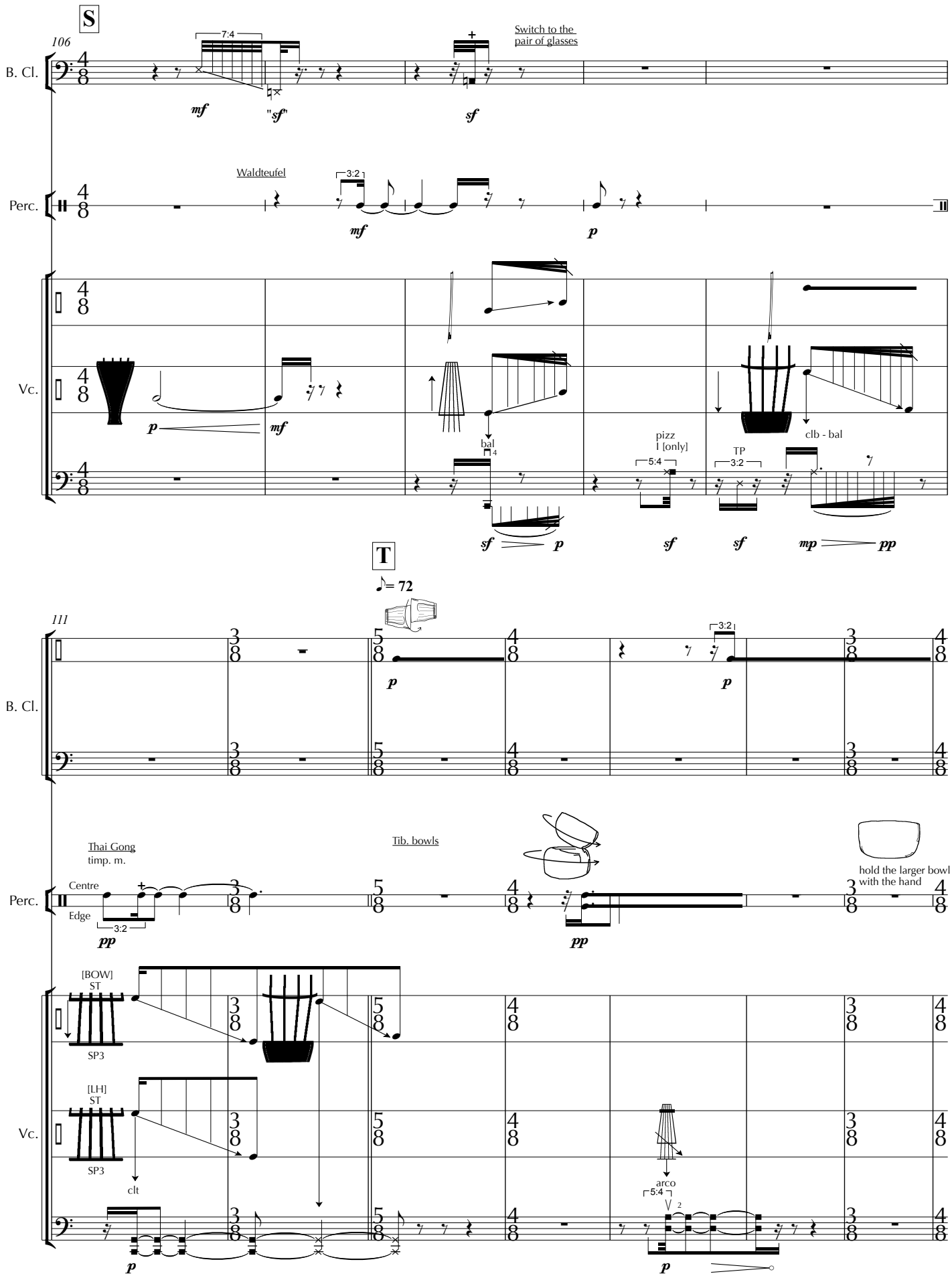

72
M
B. Cl.
p
f
mp
Thai Gong
timp. mallet
5:4
Perc.
brush
centre
edge
ppp
mp
mp
Vc.
pizz
BR
3:2
arco
5:4
rasg
p
sf
p
f
p

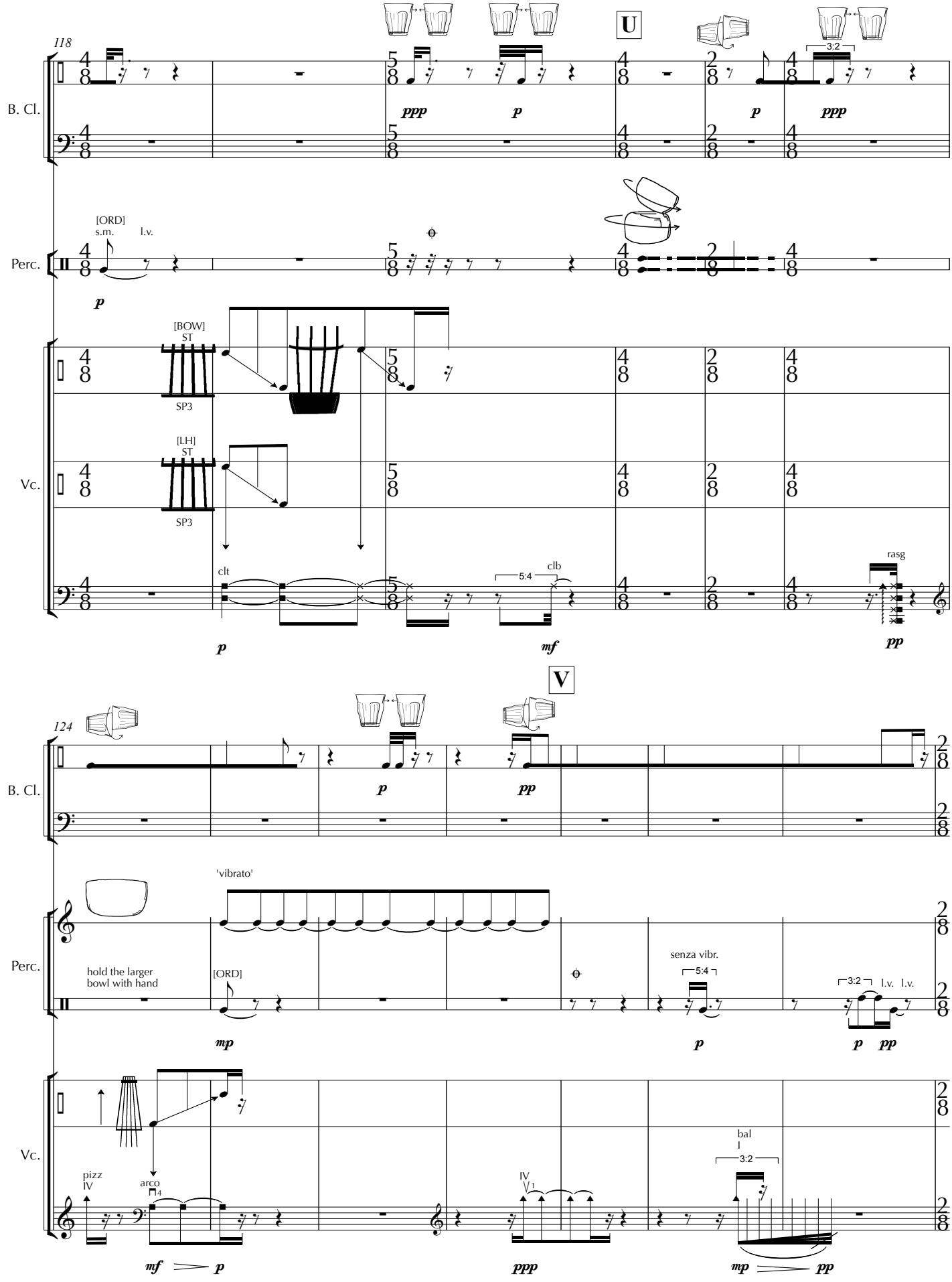

N
78
6:4
B. Cl.
mp
"sf"
T
ff
sfp
"f"
Switch to the
pair of glasses
Tib. bowls
3:2
Perc.
mf
pp
mf
pp
ff
6:4
f
fff
Vc.
arco
spicc - punta
SP3 [on the bridge]
bal
5
4
p
mp
sf
sf
p

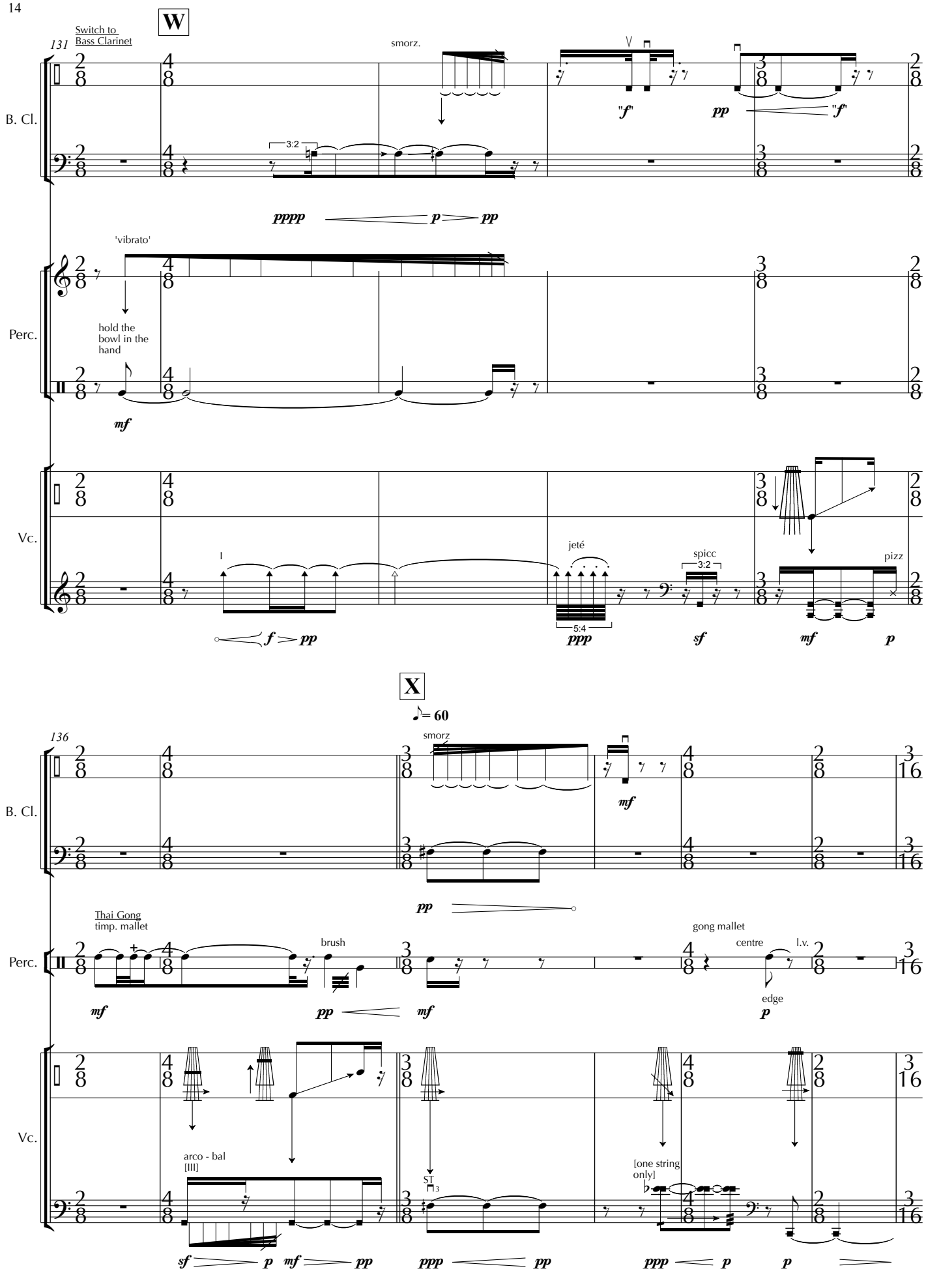

O
83
B. Cl.
pp
Perc.
Bass Drum
[with the other hand]
palm
3:2
superball
Centre
Edge
ppp
pp
mp
p
[in p]
[in p]
Vc.
pizz
IV [only]
5:4
clb - bal
6:4
rasg
pizz
IV
3:2
mf
mf
pp
mp
89
Switch to Bass Clarinet
P
B. Cl.
"sf"
Perc.
p
ppp
mf
b. drum mallet
p
pp
Vc.
[LH]
ST
SP3
I
arco
V1
pp
p
[BOW]
ST
SP3
[on the bridge]
5:4
ppp
p

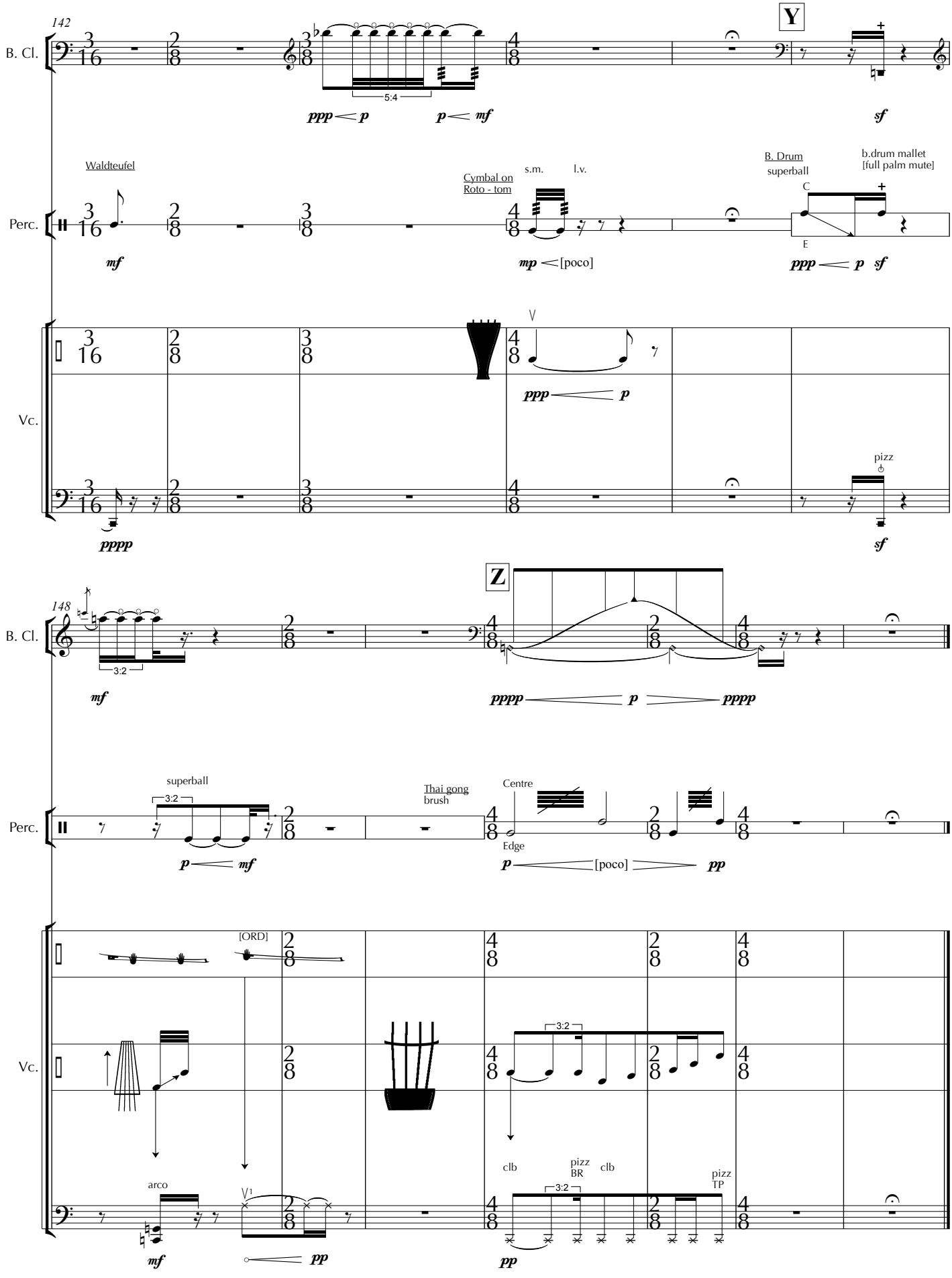

Q
94
B. Cl.
Perc.
Vc.
mf [poco]
pp p
pp
ppp
ppp [poco]
3:2
5:4
[in p]
mp
[Hand]
mf
pizz
II [only]
sf
arco
spicc - punta
IV
2
rasg
mp


R
100
B. Cl.
Perc.
Vc.
ppp p
pp p ppp
5:4
Tib. bowls
fund. always present
l.v.
p
balzando
punta
mf
arco
SP1
IV
pp
III
ORD
ppp p


S
106
B. Cl.
7:4
mf
"sf"
sf
Switch to the pair of glasses
Waldteufel
Perc.
3:2
mf
p
Vc.
p
mf
bal
sf
p
pizz
I [only]
5:4
sf
TP
3:2
sf
clb - bal
mp
pp
T
♪= 72
111
B. Cl.
p
3:2
p
Thai Gong
timp. m.
Centre
Edge
3:2
pp
Tib. bowls
pp
hold the larger bowl with the hand
Perc.
[BOW]
ST
SP3
[LH]
ST
SP3
clt
Vc.
p
arco
5:4
p


118
U
B. Cl.
ppp
p
p
ppp
3:2
Perc.
[ORD]
s.m.
l.v.
p
[BOW]
ST
SP3
[LH]
ST
SP3
Vc.
clt
5:4
clb
rasg
p
mf
pp
V
124
B. Cl.
p
pp
Perc.
'vibrato'
hold the larger
bowl with hand
[ORD]
senza vibr.
5:4
3:2
l.v.
l.v.
mp
p
p
pp
Vc.
pizz
IV
arco
4
IV
1
bal
l
3:2
mf
p
ppp
mp
pp


W
Switch to
Bass Clarinet
131
B. Cl.
smorz.
"f"
pp
"f"
3:2
pppp
p
pp
Perc.
'vibrato'
hold the
bowl in the
hand
mf
Vc.
I
jeté
spicc
3:2
pizz
5:4
f
pp
ppp
sf
mf
p
X
♪= 60
136
B. Cl.
smorz
mf
pp
Thai Gong
timp. mallet
Perc.
brush
gong mallet
centre
l.v.
edge
mf
pp
mf
p
Vc.
arco - bal
[III]
ST
[one string
only]
sf
p
mf
pp
ppp
pp
ppp
p
p


142
B. Cl.
Y
5:4
ppp p
p mf
sf
Waldteufel
Perc.
mf
Cymbal on
Roto - tom
s.m.
l.v.
mp [poco]
B. Drum
superball
b.drum mallet
[full palm mute]
C
E
ppp p sf
Vc.
ppp p
pizz
pppp
sf
148
Z
B. Cl.
3:2
mf
pppp p pppp
superball
3:2
Thai gong
brush
Centre
Edge
Perc.
p mf
p [poco] pp
[ORD]
Vc.
arco
mf
pp
3:2
clb
pizz
BR
clb
pizz
TP
pp

S i l b e r / S t r o m

m a t í a s h a n c k e d e l a f u e n t e

(2013)

Instruments:

violin 1, violin 2 (+ set of tingshas), viola, violoncello

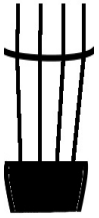
Notes:

Accidentals apply throughout the bar
Performers shouldn't play with any vibrato unless otherwise is indicated
Dynamic limits: ***pppp*** (absolute limit of perception) and ***ff*** (full sound - avoid any shrillness)

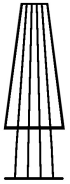
AST: alto sul tasto - close to the fingers of the left hand
ST: sul tasto close to the fingerboard
ORD: ordinario
SP1: close to the bridge
SP2: very close to the bridge - almost touching it
SP3: directly on the bridge

clb / clt: col legno battuto / col legno tratto

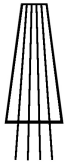
The **Clefs** indicate that the action will take place:



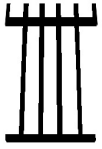
behind the bridge



between the
bridge and the nut



on the fingerboard



between the
bridge and the fingerboard

if on the lowest system it means
voice - spoken word

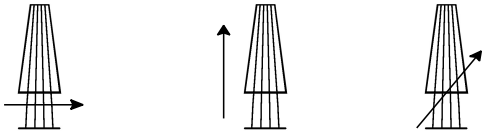
Clefs:

Left hand:

▬ the thicker line indicates the approximate area where the left hand should mute the string(s). Any additional action by the left hand in the upper system will be clarified with the abbreviation LH.

The arrow indicates the orientation towards which the bow, hand or fingers (right hand) should be moved.
There are three orientations: 1) perpendicular to the strings (normal bowing), 2) alongside the strings (longitudinal bowing) and 3) oblique, in diagonal to the strings

1) 2) 3)



Noteheads:

× behind the bridge

■ muted string (no harmonic should be produced)

▲ play as high as possible on the given string

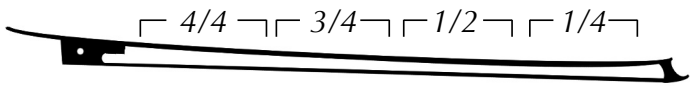
Noteheads for the **spoken** parts:

blank: normal - *exhaling*
▲ *inhaling*

Bow's pressure:

The numbers to the right of the upbow or downbow symbols (V / ⊓) indicate the amount of pressure with wich it should be bowed. They belong to a scale from **1** to **5** (they appear bold), where **1** means as light as possible and **5** extreme pressure; **3** represents 'normal' pressure.

Bow's division:
The fraction which appear in italics (see diagram below) indicates the part of the bow to be used.



Behind the bridge:

The letters BR - MID and TP suggest where the action takes place;
BR: close to the bridge
MID: between the bridge and the tailpiece
TP: close to the tailpiece

Other indications:

play with the fingernail or plectrum

rasgueado (rasg) strum with the back of the fingernails (similarly to the flamenco guitar technique)

Bartók pizzicato

when it is not indicating the orientation of the bow / hand / fingers, etc, suggests a gradual transformation of the sound

AST SP2 very fast alternation (as fast as possible, actually) between AST and SP2; almost like circular bowing

Tingshas - Violin 2:


rub on both edges in one single action

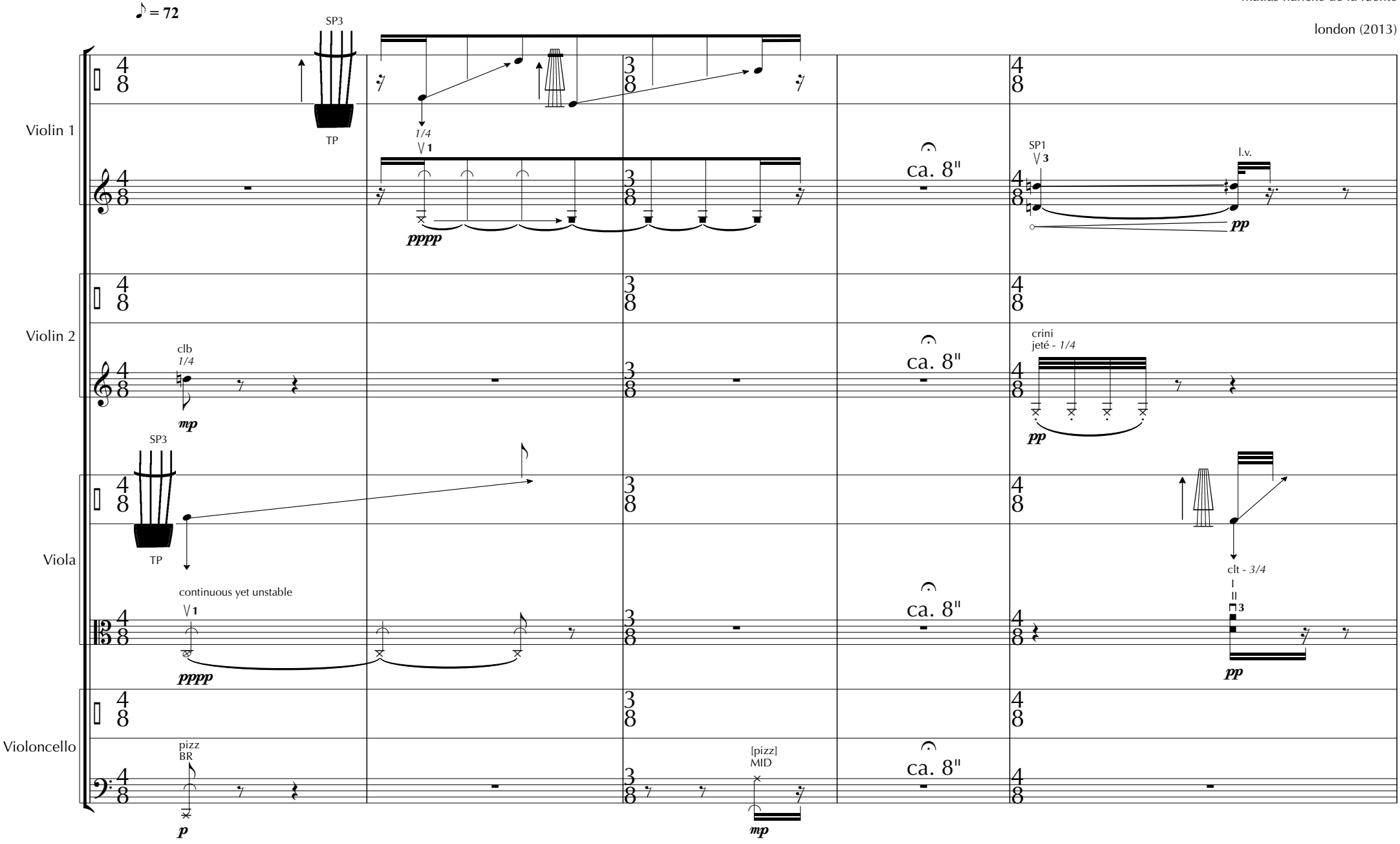

clash both tingshas together

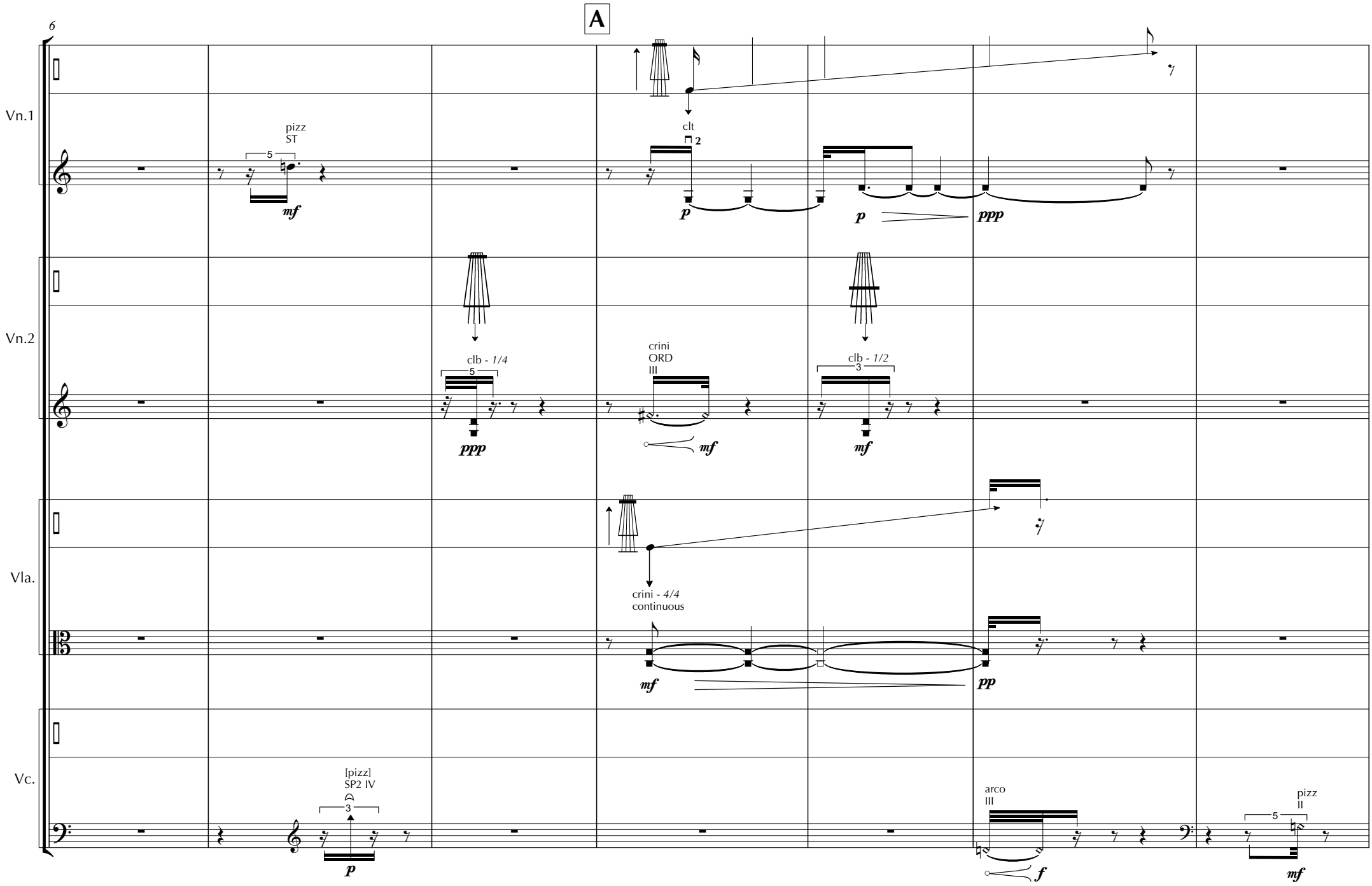

rub - but in this case, much closer

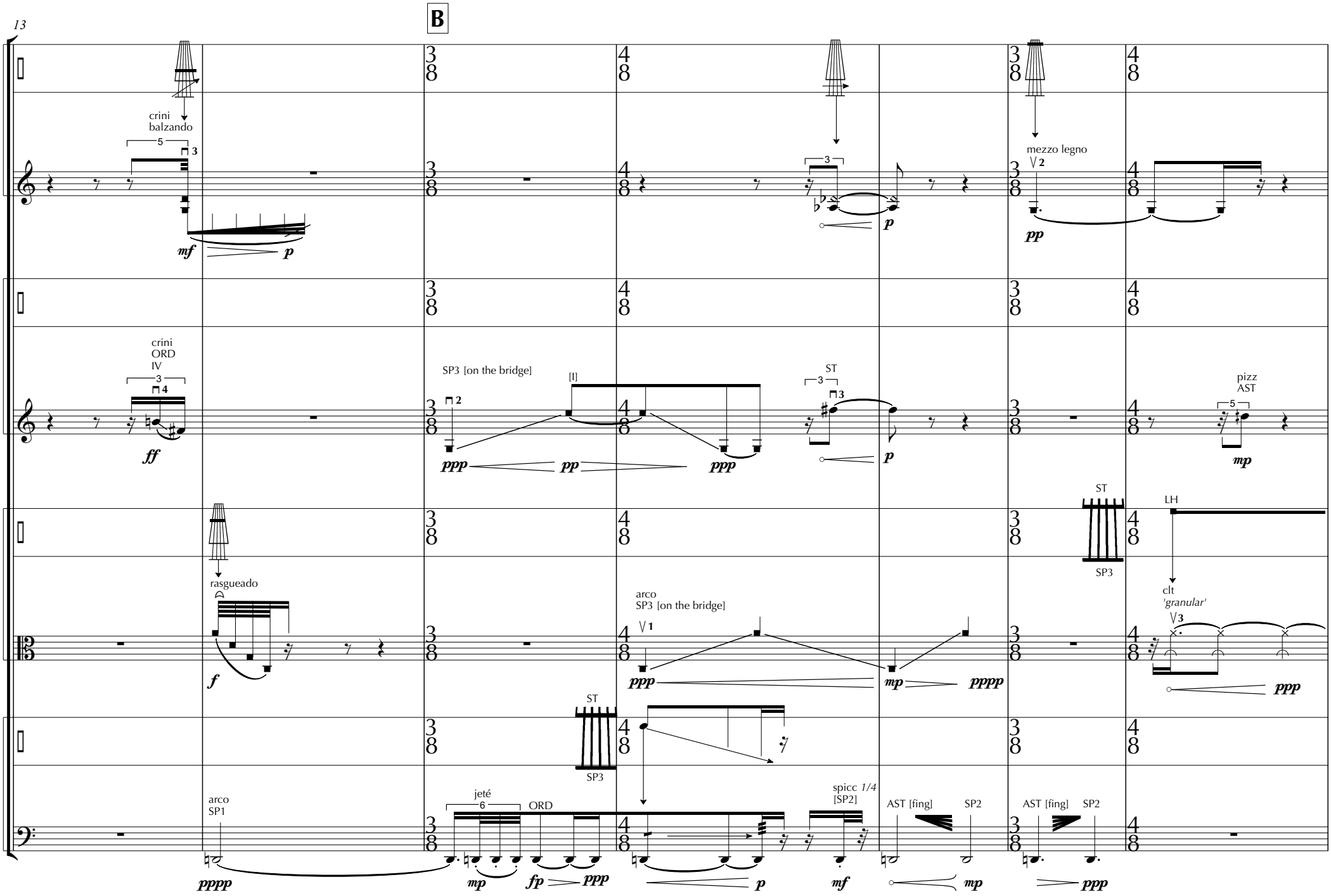
Silber / Strom

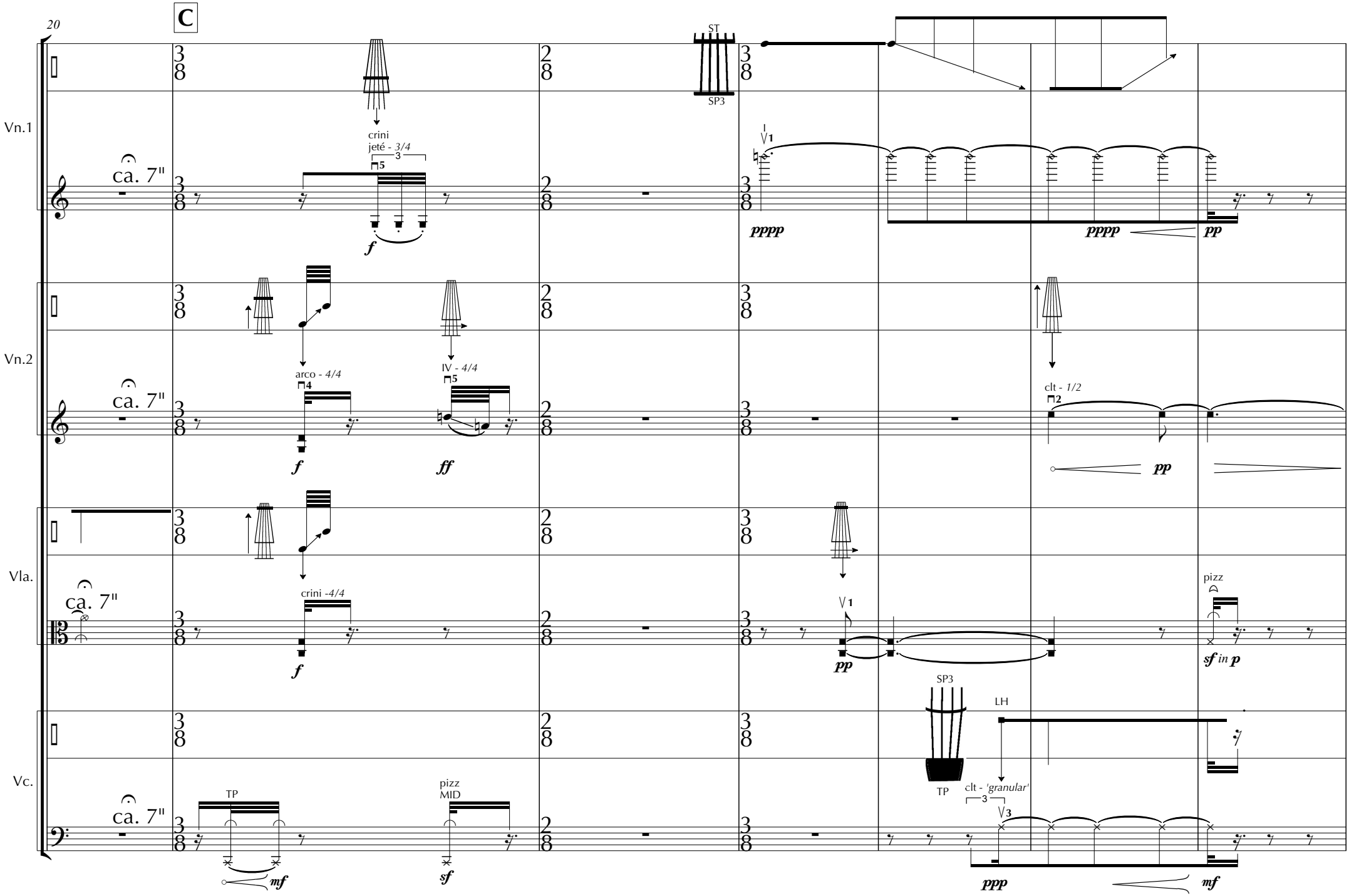
matías hancke de la fuente

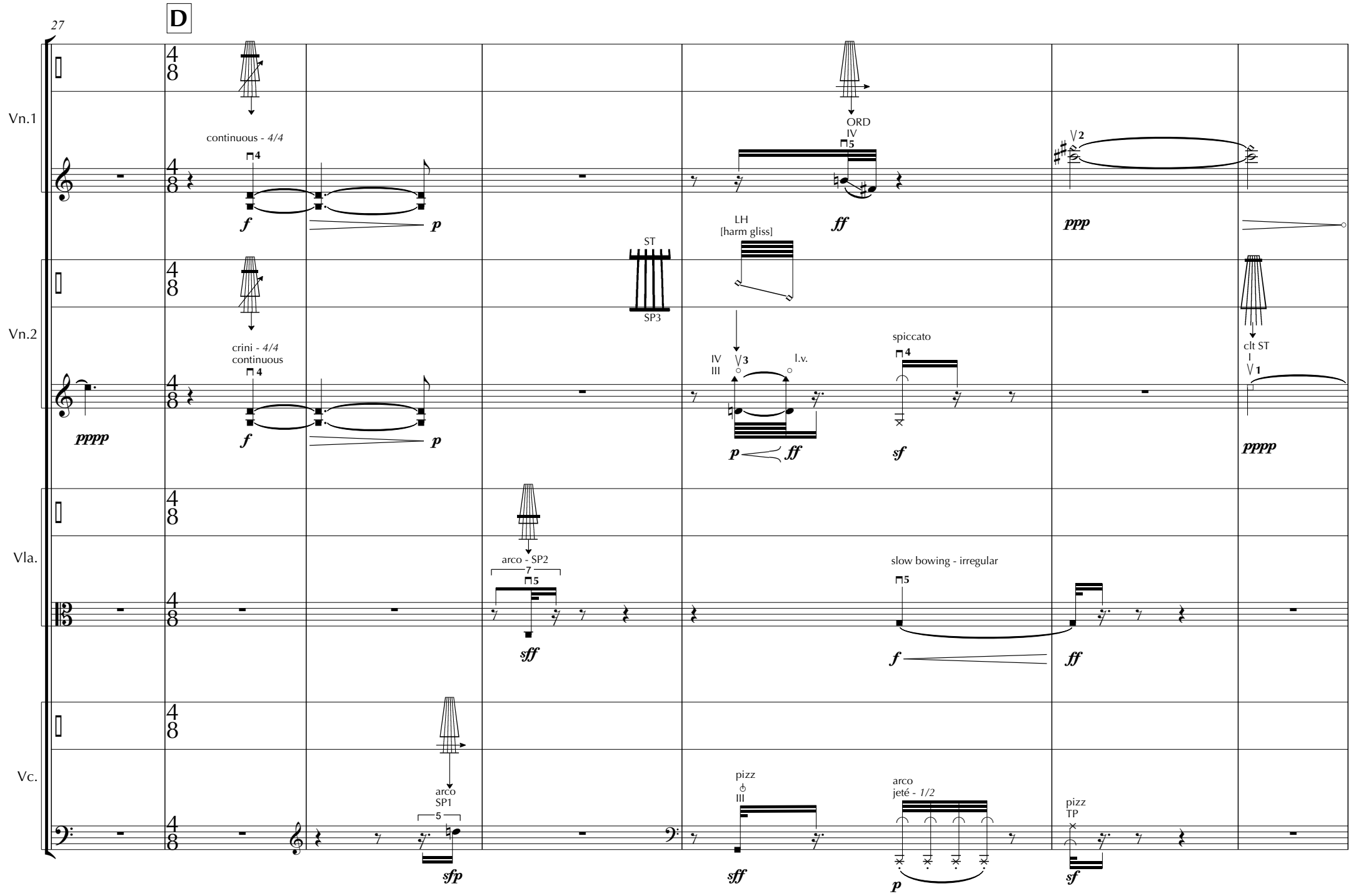
london (2013)

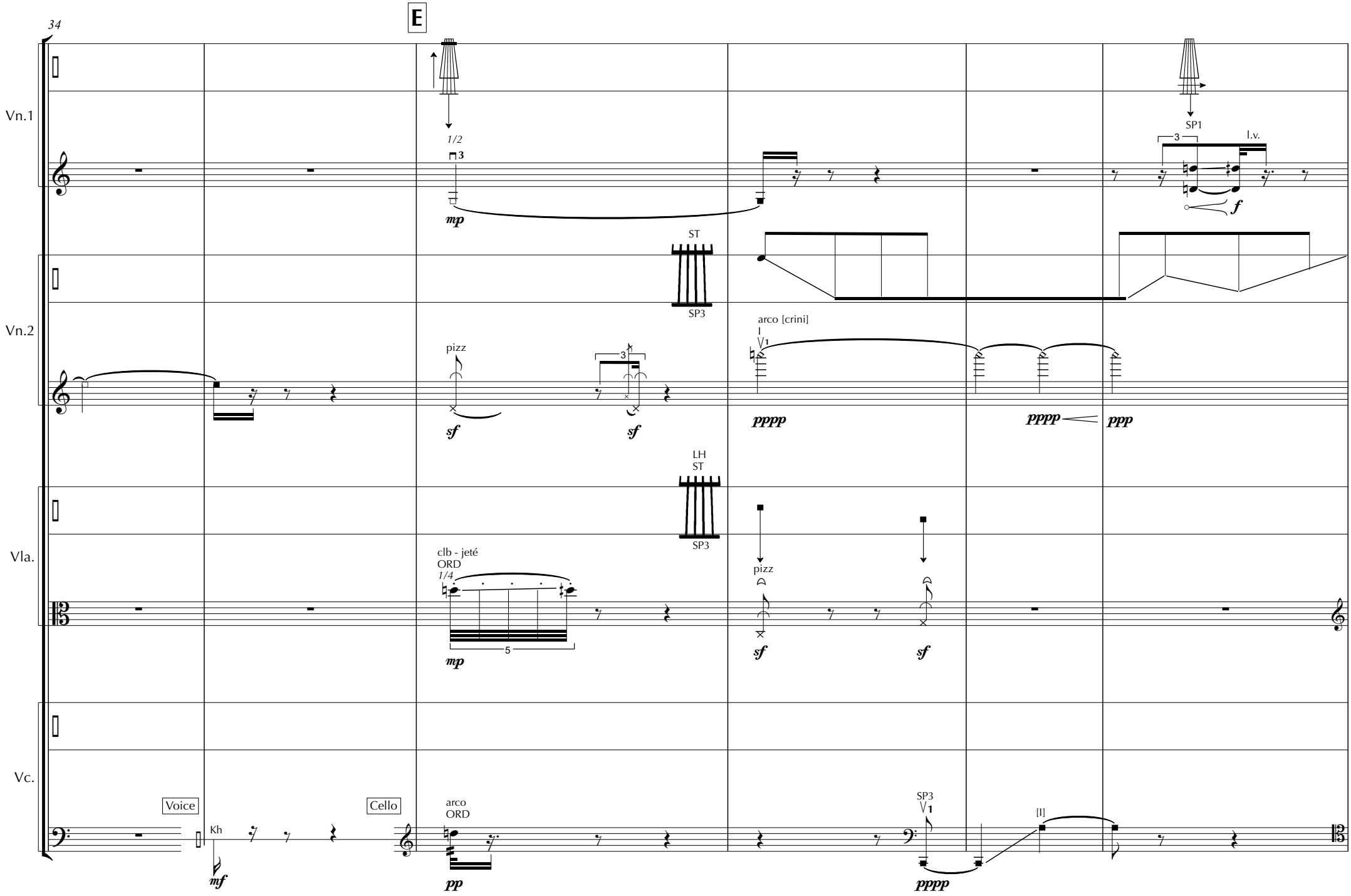


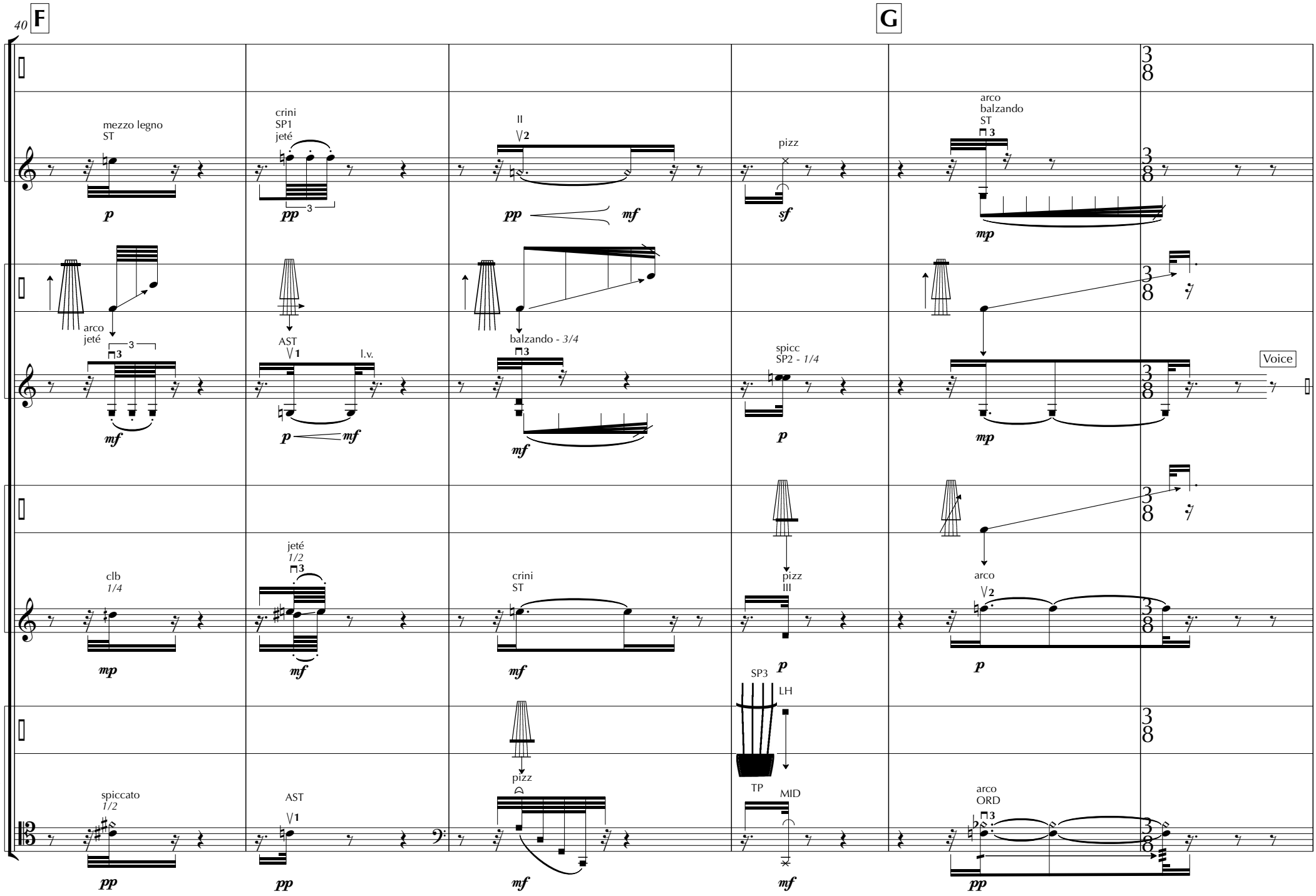

6
A
Vn.1
pizz
ST
5
mf
clt
2
p
p
ppp
Vn.2
clb - 1/4
5
ppp
crini
ORD
III
mf
clb - 1/2
3
mf
Vla.
crini - 4/4
continuous
mf
pp
Vc.
[pizz]
SP2 IV
3
p
arco
III
f
pizz
II
5
mf

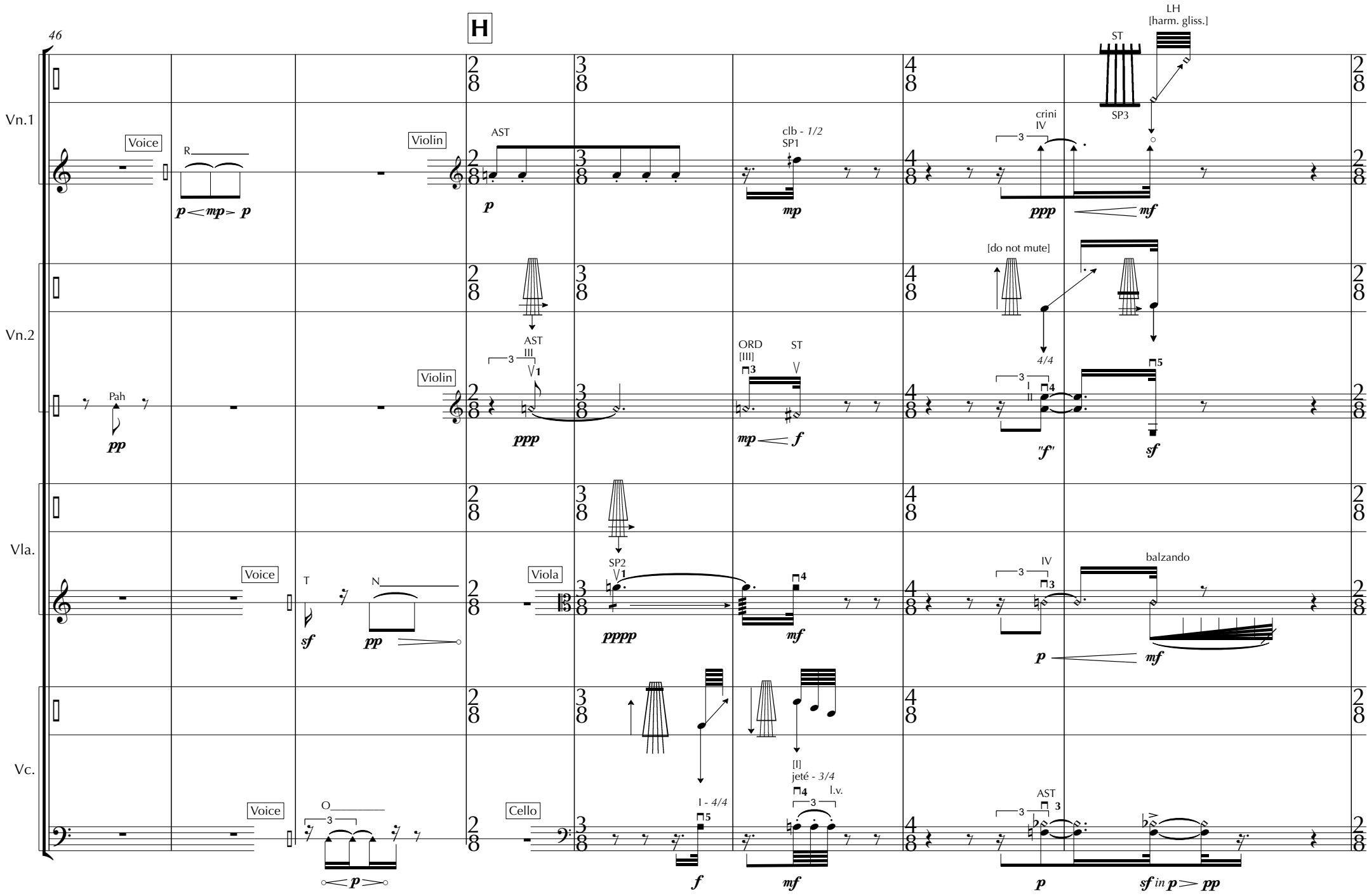

13
B
Vn.1
crini
balzando
mf
p
3
mezzo legno
pp
Vn.2
crini
ORD
IV
ff
SP3 [on the bridge]
[I]
ppp
pp
ST
mp
pizz
AST
Vla.
rasgueado
f
arco
SP3 [on the bridge]
mp
pppp
LH
clt
'granular'
Vc.
arco
SP1
pppp
jeté
ORD
fp
spicc 1/4
[SP2]
mf
AST [fing]
SP2

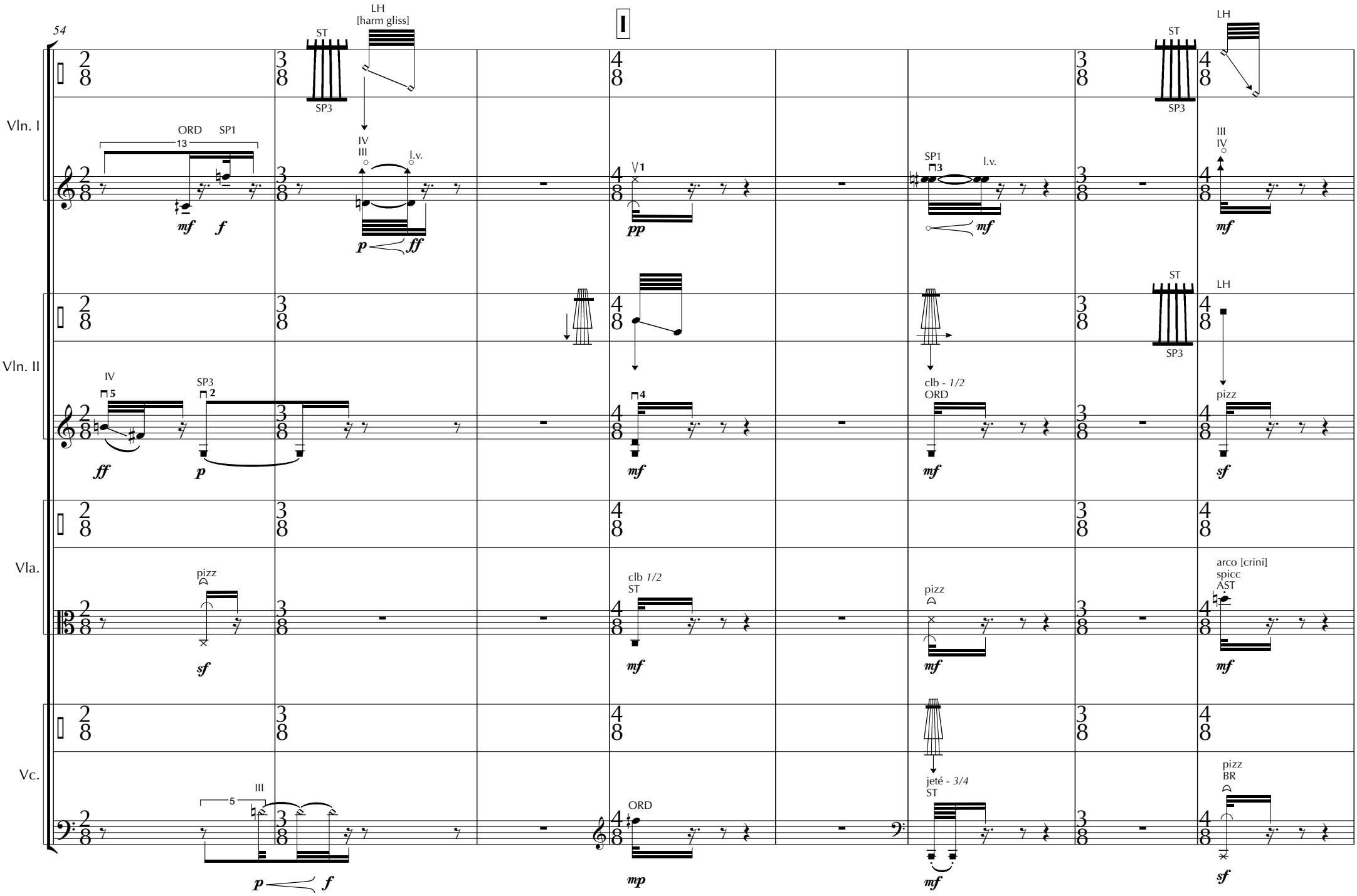

20
C
Vn.1
Vn.2
Vla.
Vc.
ca. 7"
crini
jeté - 3/4
f
ST
SP3
pppp
pppp
pp
arco - 4/4
IV - 4/4
ff
clt - 1/2
crini -4/4
pizz
sf in p
TP
pizz
MID
mf
sf
LH
clt - 'granular'
ppp
mf

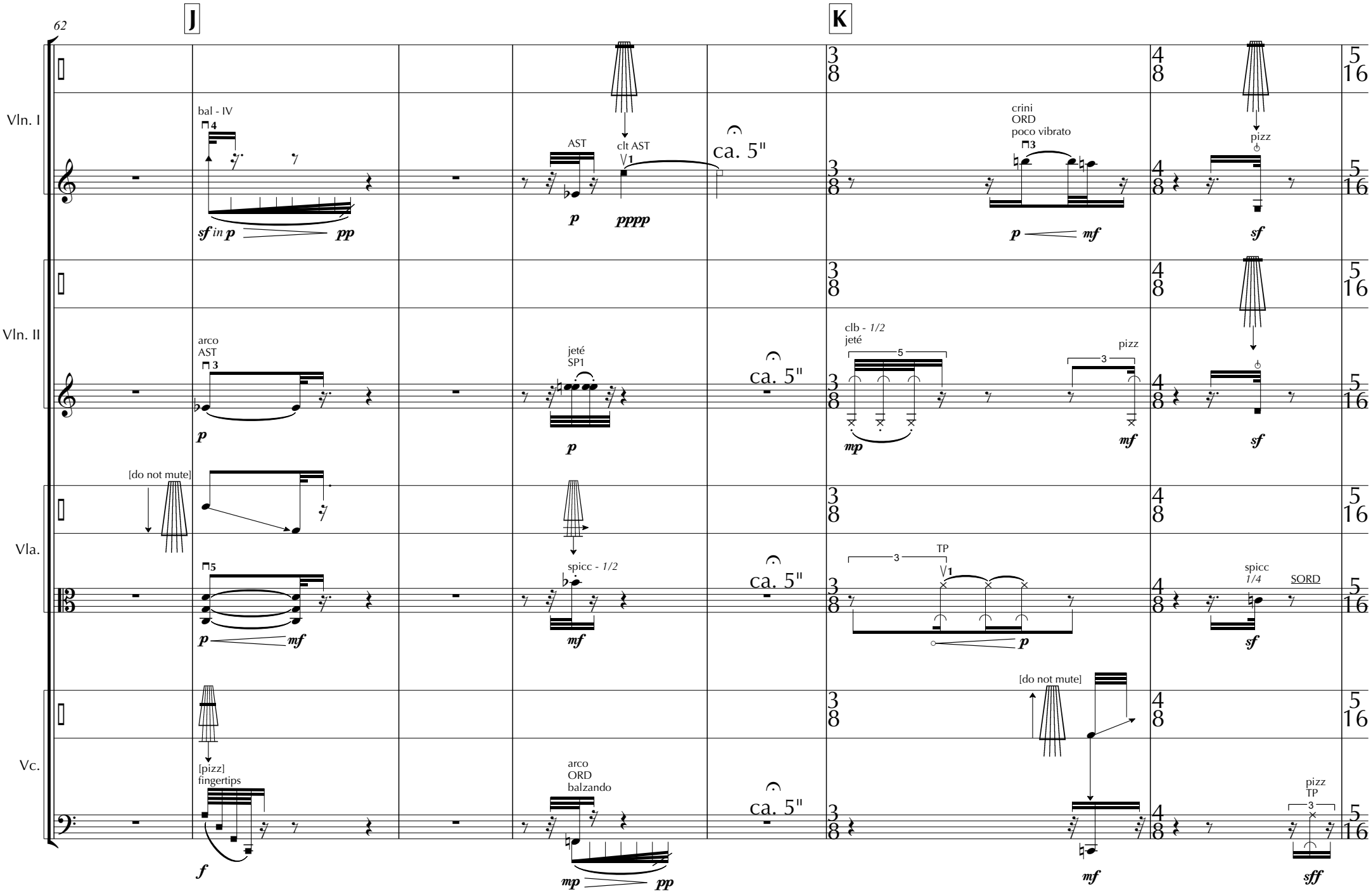

27
D
Vn.1
Vn.2
Vla.
Vc.
continuous - 4/4
f
p
ORD
IV
ff
ppp
LH
[harm gliss]
ST
SP3
crini - 4/4
continuous
pppp
IV
III
l.v.
p
ff
spiccato
sf
clt ST
I
arco - SP2
sff
slow bowing - irregular
arco
SP1
sfp
pizz
III
arco
jeté - 1/2
pizz
TP

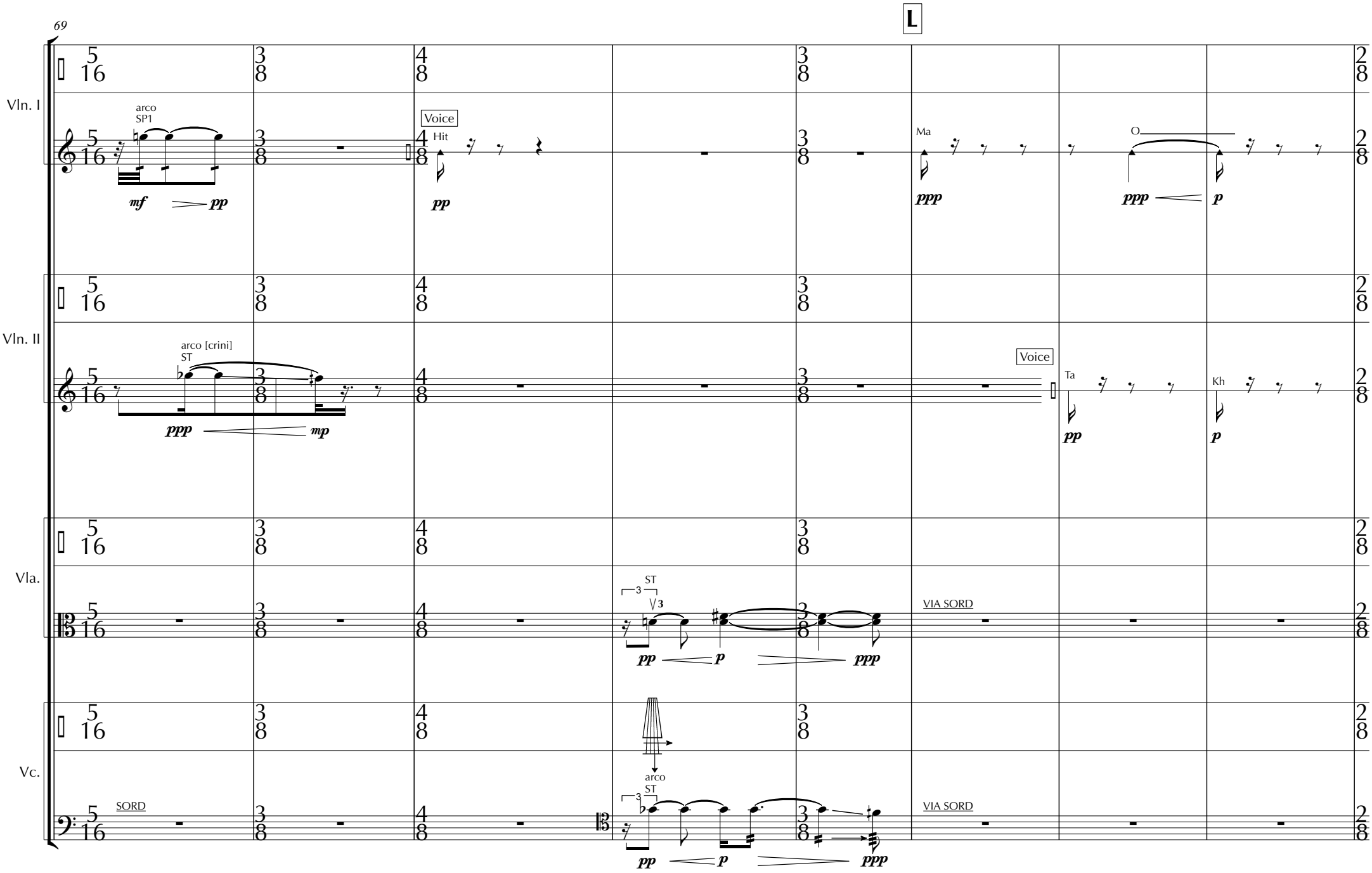

34
E
Vn.1
Vn.2
Vla.
Vc.
1/2
3
mp
SP1
3
l.v.
f
ST
SP3
pizz
3
sf
sf
arco [crini]
1
pppp
pppp
ppp
LH
ST
SP3
clb - jeté
ORD
1/4
5
mp
pizz
sf
sf
Voice
Kh
mf
Cello
arco
ORD
pp
SP3
1
pppp
[l]

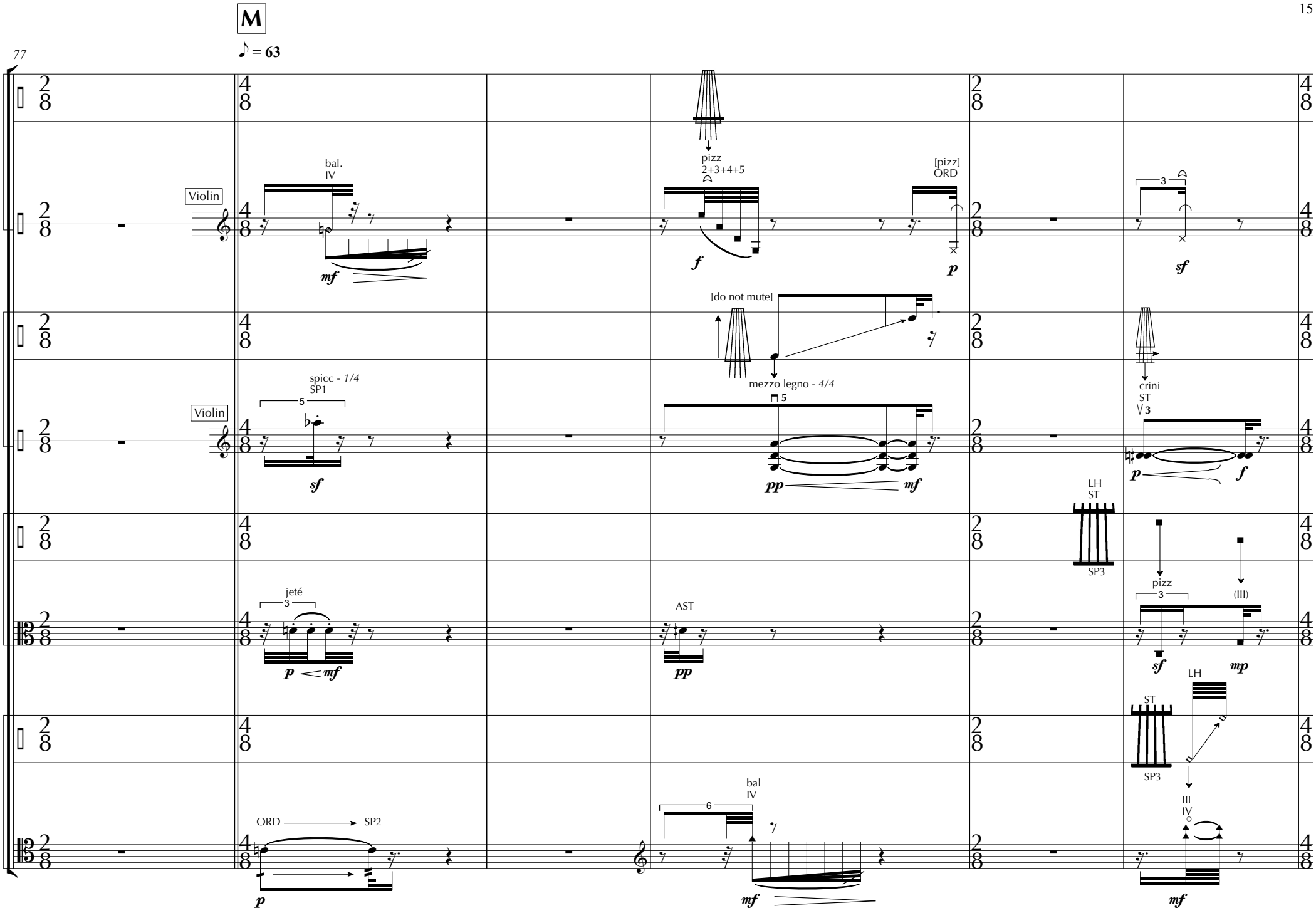

40
F
G
Vn.1
Vn.2
Vla.
Vc.
mezzo legno
ST
crini
SP1
jeté
II
pizz
arco
balzando
ST
arco
jeté
AST
l.v.
balzando - 3/4
spicc
SP2 - 1/4
Voice
clb
1/4
jeté
1/2
crini
ST
pizz
III
arco
SP3
LH
TP
MID
spiccato
1/2
AST
pizz
arco
ORD

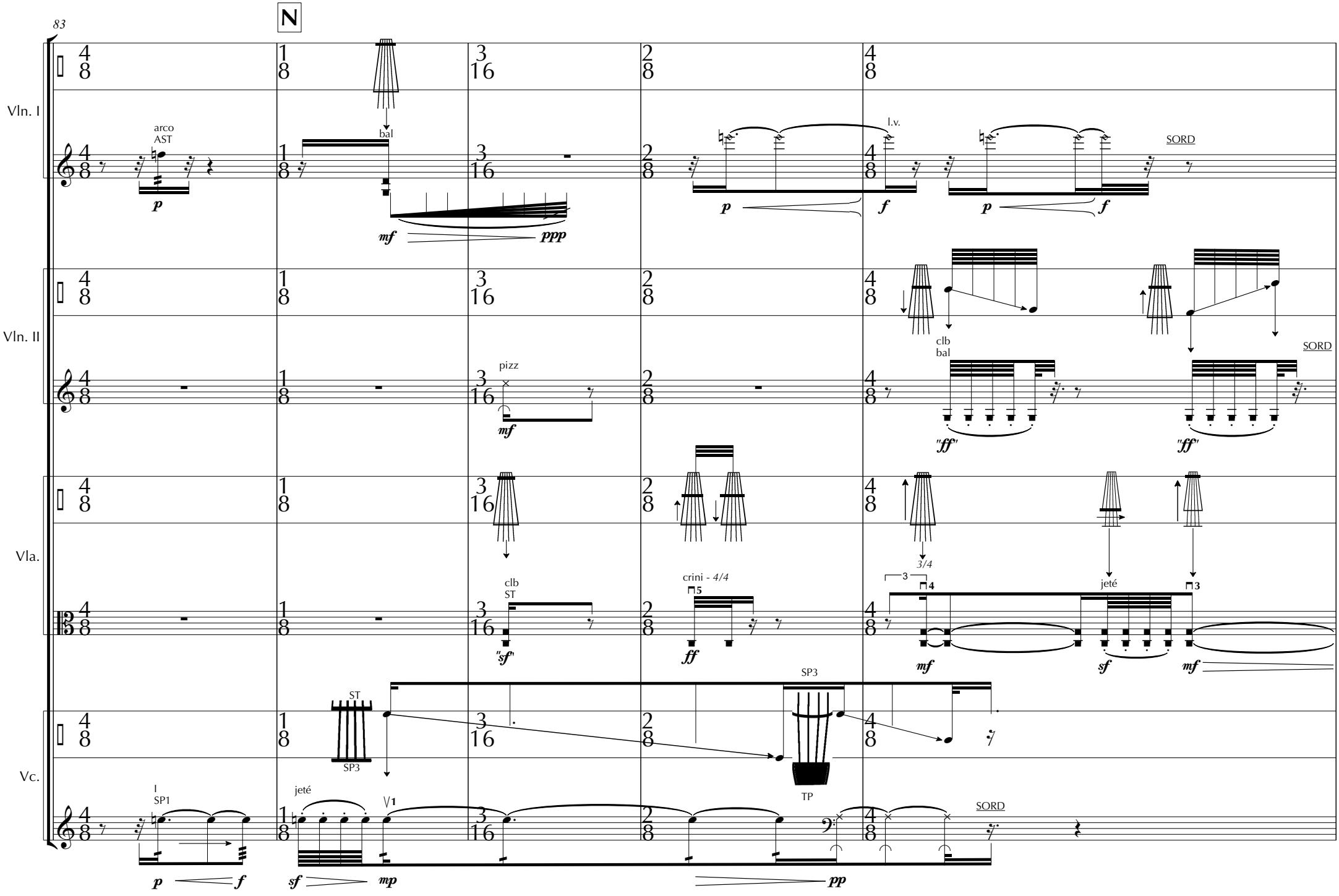

H
46
Vn.1
Vn.2
Vla.
Vc.
Voice
Violin
Viola
Cello
R
Pah
T
N
O
AST
SP1
SP2
SP3
ST
LH
[harm. gliss.]
crini
IV
clb - 1/2
ORD
[III]
[do not mute]
4/4
balzando
[I]
jeté - 3/4
l.v.
I - 4/4
sf in p > pp


54
I
Vln. I
Vln. II
Vla.
Vc.
ORD
SP1
13
mf
f
ST
SP3
LH
[harm gliss]
IV
III
l.v.
p
ff
pp
SP1
3
mf
III
IV
mf
IV
5
ff
SP3
2
p
4
mf
clb - 1/2
ORD
mf
ST
SP3
LH
pizz
sf
pizz
sf
clb 1/2
ST
mf
pizz
mf
arco [crini]
spicc
AST
mf
5
III
p
f
ORD
mp
jeté - 3/4
ST
mf
pizz
BR
sf


62
J
K
Vln. I
Vln. II
Vla.
Vc.
bal - IV
sf in p
pp
AST
clt AST
p
pppp
ca. 5"
crini
ORD
poco vibrato
p
mf
pizz
sf
arco
AST
p
jeté
SP1
p
clb - 1/2
jeté
mp
pizz
mf
sf
[do not mute]
p
mf
spicc - 1/2
mf
TP
p
spicc
1/4
SORD
sf
[do not mute]
mf
[pizz]
fingertips
f
arco
ORD
balzando
mp
pp
pizz
TP
sff


69
L
Vln. I
arco
SP1
mf
pp
Voice
Hit
pp
Ma
ppp
O
ppp
p
Vln. II
arco [crini]
ST
ppp
mp
Voice
Ta
pp
Kh
p
Vla.
ST
3
pp
p
ppp
VIA SORD
Vc.
SORD
arco
ST
3
pp
p
ppp
VIA SORD


M
♪ = 63
77
Vn.1
Vn.2
Vla.
Vc.
Violin
Violin
bal.
IV
mf
pizz
2+3+4+5
f
[pizz]
ORD
p
3
sf
[do not mute]
mezzo legno - 4/4
pp
mf
5
spicc - 1/4
SP1
sf
crini
ST
3
p
f
LH
ST
SP3
jeté
3
p
mf
AST
pp
pizz
3
(III)
sf
mp
LH
ST
SP3
III
IV
ORD
SP2
p
6
bal
IV
mf
mf


83
N
Vln. I
arco
AST
p
bal
mf
ppp
p
f
l.v.
p
f
SORD
Vln. II
pizz
mf
clb
bal
"ff"
"ff"
SORD
Vla.
clb
ST
"sf"
crini - 4/4
ff
3/4
3
jeté
mf
sf
mf
Vc.
ST
SP3
SP3
TP
I
SP1
p
f
jeté
sf
mp
pp
SORD

O

♪ = 56

88

Vln. I

Vln. II

Vla.

Vc.

II

ppp mp p

I

pp mp pp

crini

IV

l.v.

mp

SORD

pp

ST

p ppp

ORD

poco vibr

p

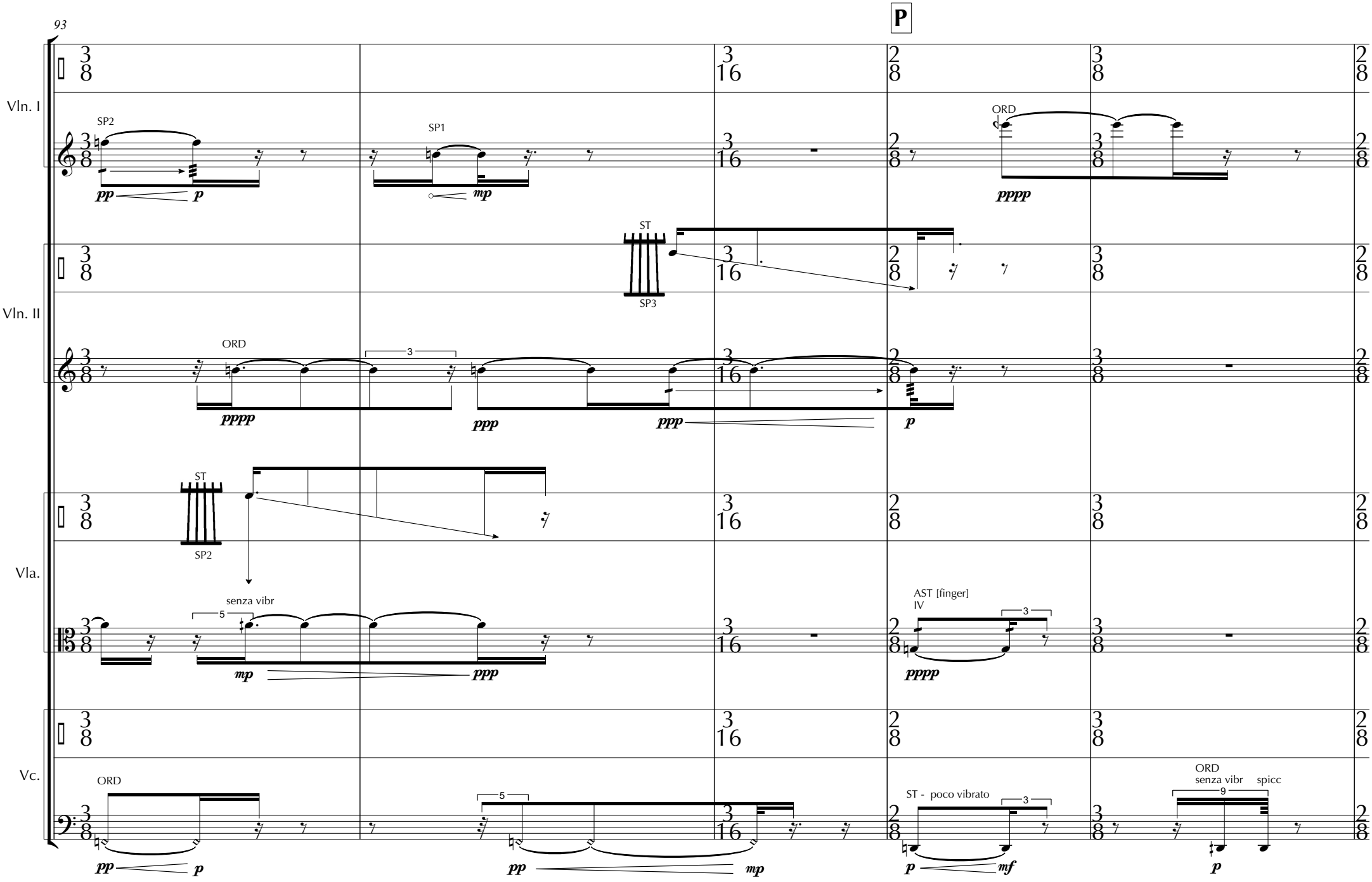
AST

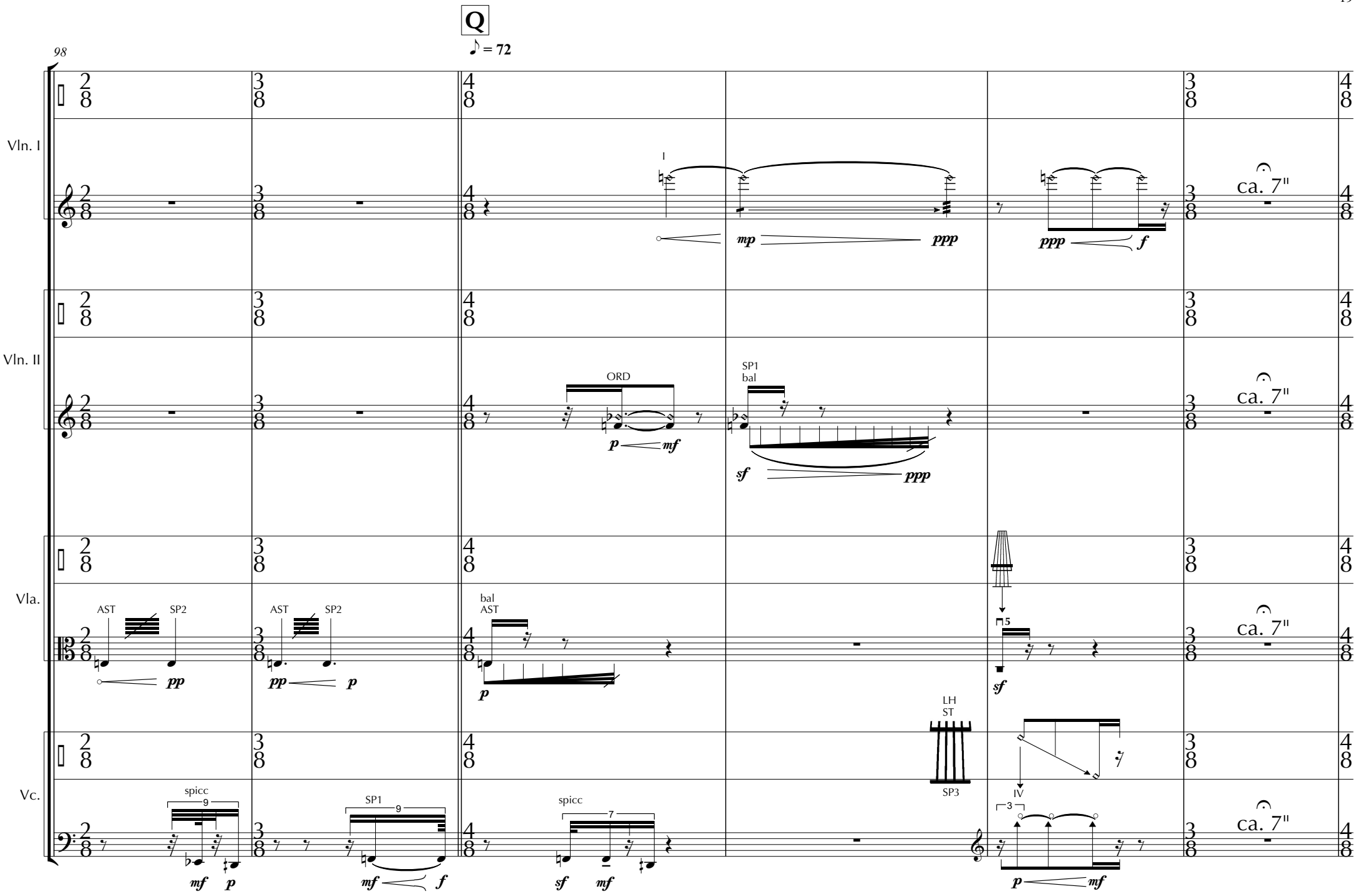
3

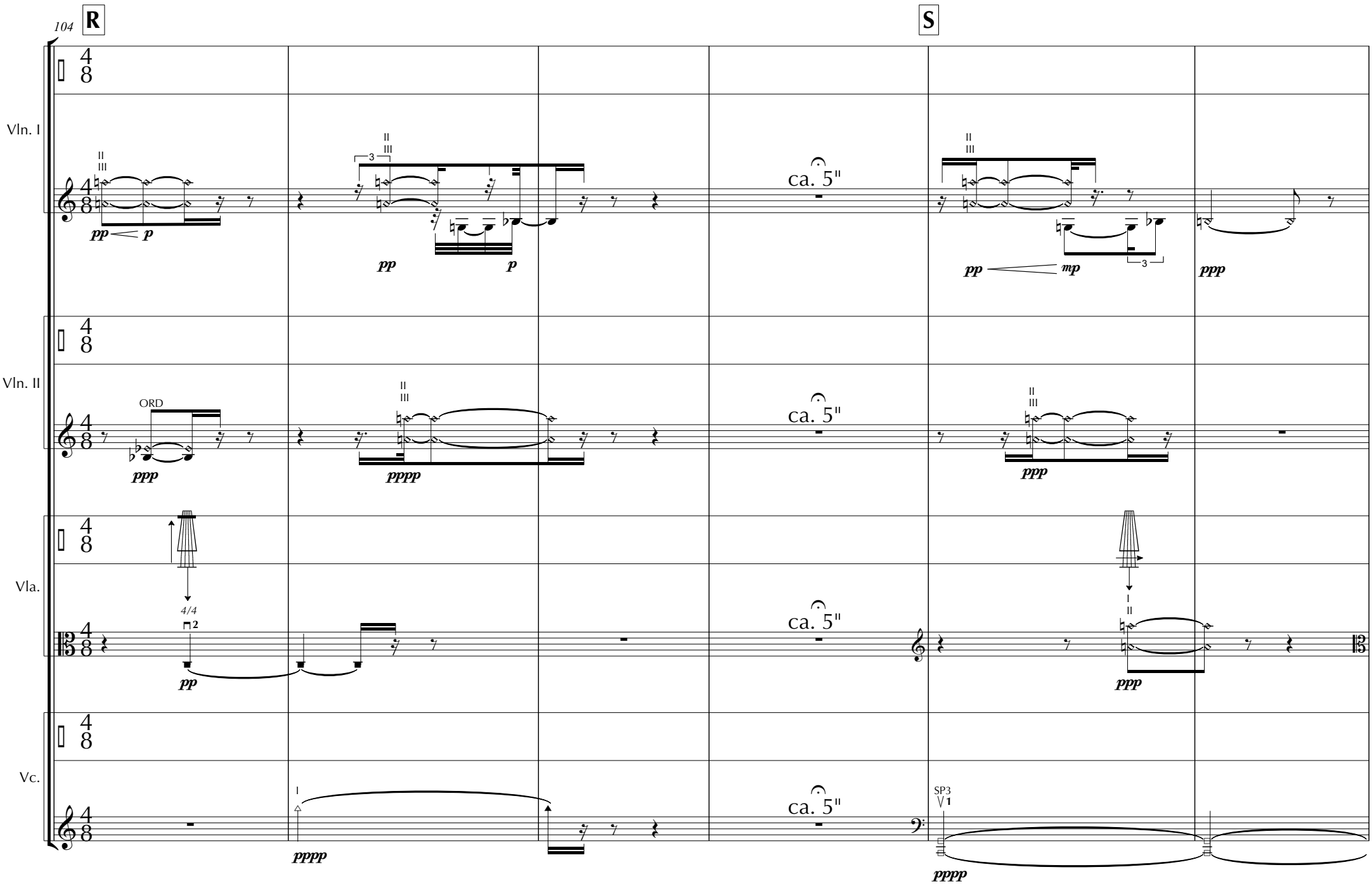
pppp pp

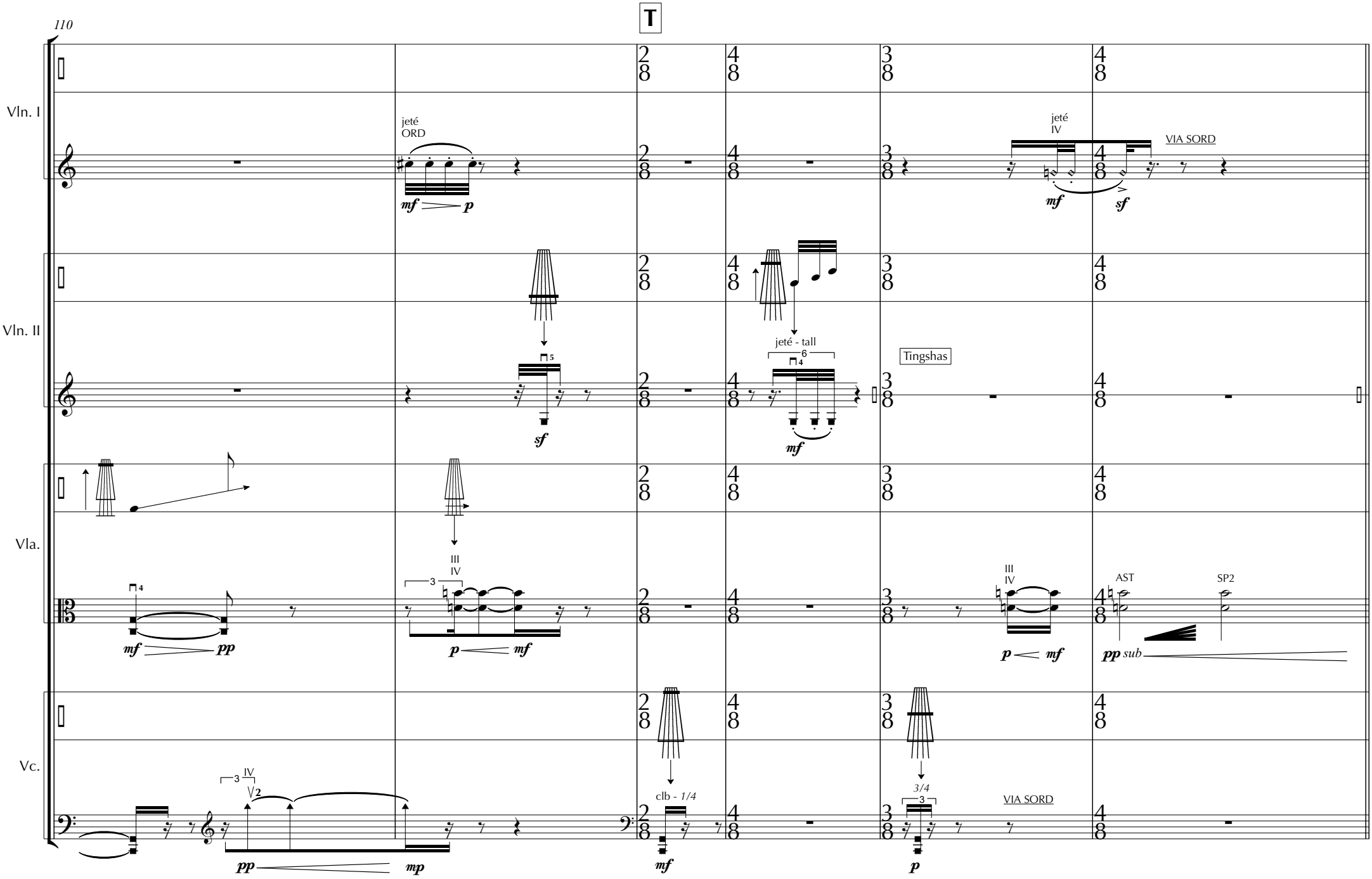
SP1

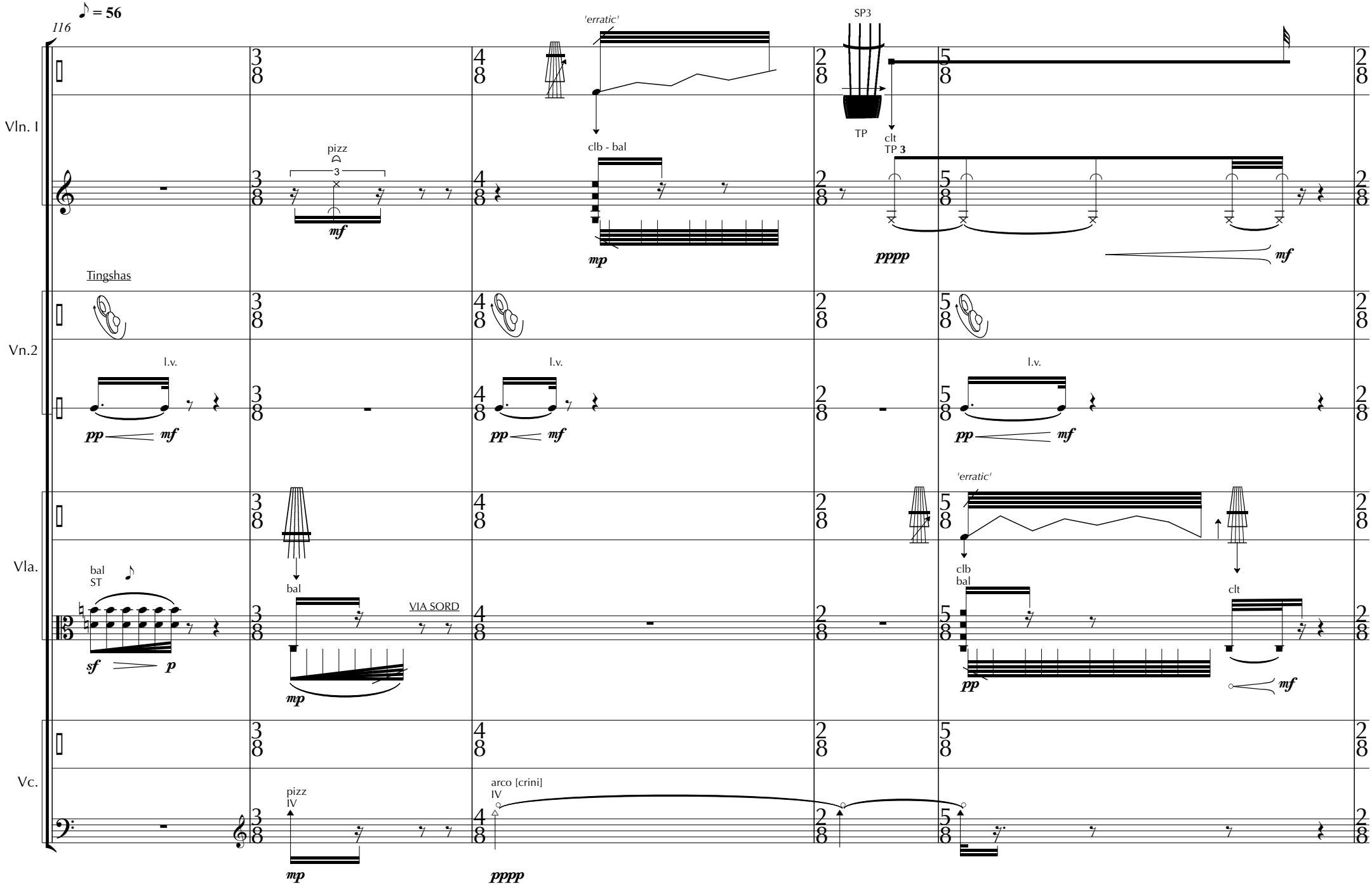
ppp p

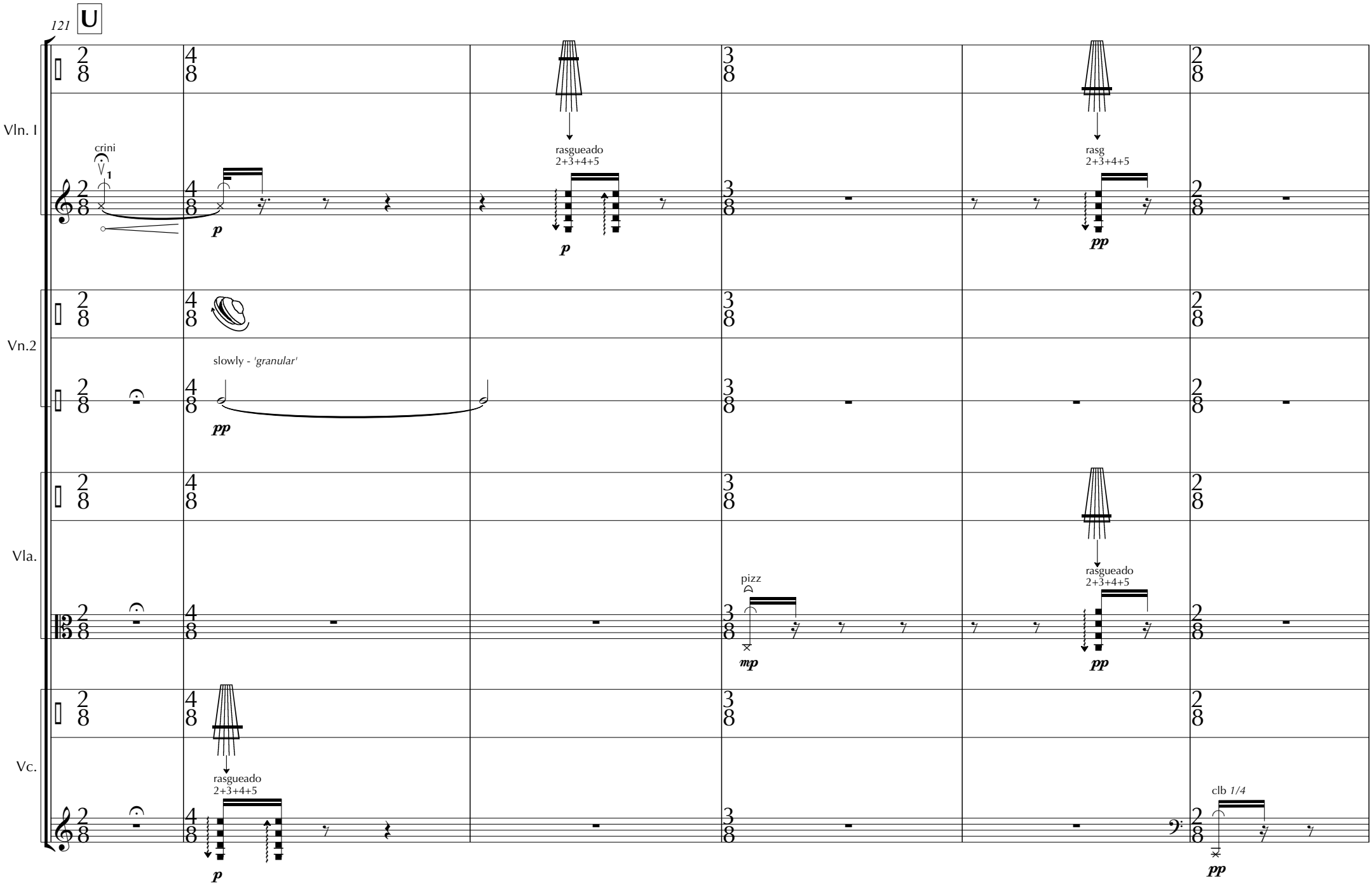

93
P
Vln. I
Vln. II
Vla.
Vc.
SP2
pp
p
SP1
mp
ORD
pppp
ST
SP3
ORD
pppp
3
ppp
ppp
p
ST
SP2
senza vibr
5
mp
ppp
AST [finger]
IV
3
pppp
ORD
pp
p
5
pp
mp
ST - poco vibrato
3
p
mf
ORD
senza vibr
spicc
9
p

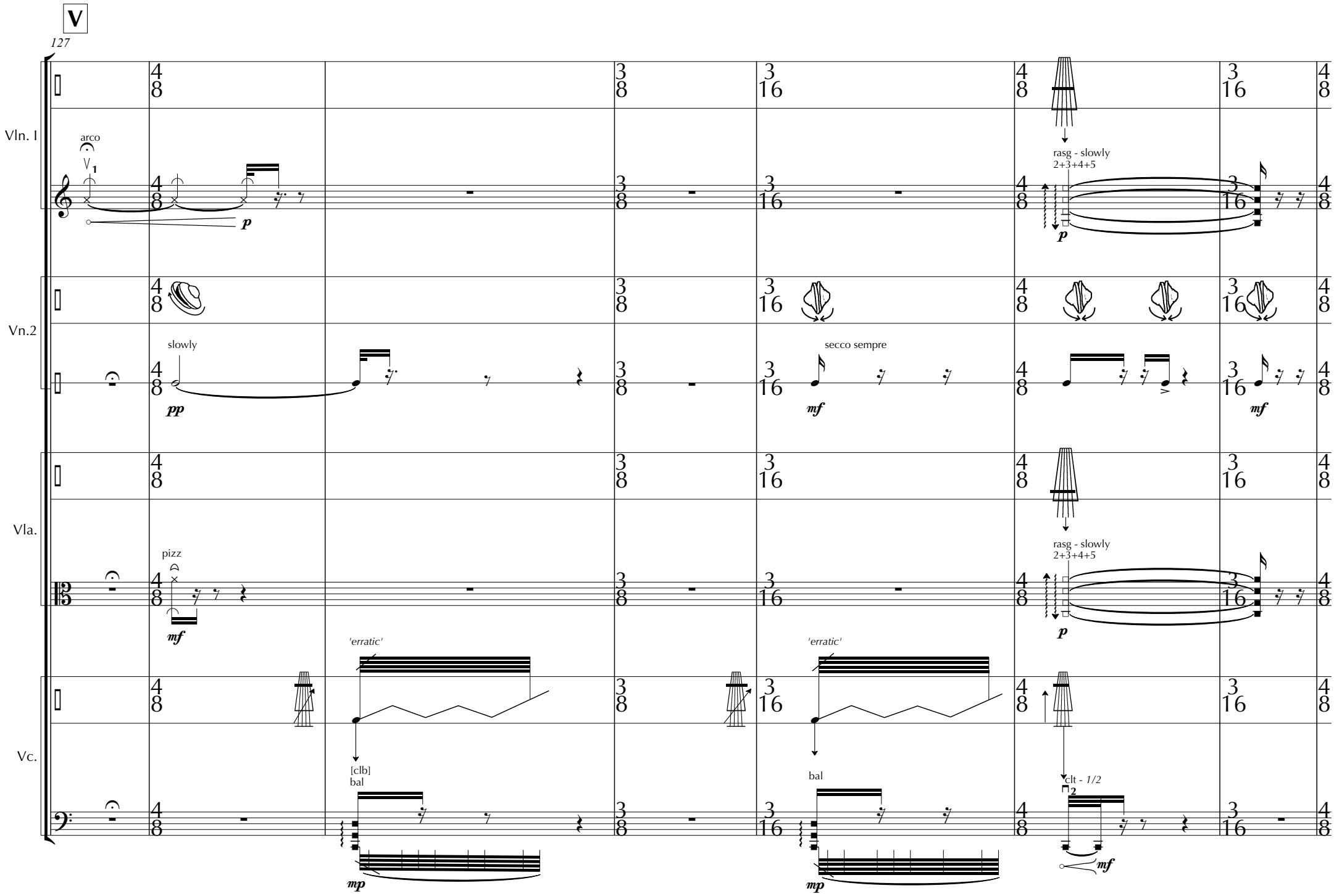

Q
♪ = 72
98
Vln. I
Vln. II
Vla.
Vc.
I
mp
ppp
ppp
f
ca. 7"
ORD
p
mf
SP1
bal
sf
ppp
AST
SP2
pp
p
bal
AST
p
5
sf
LH
ST
SP3
IV
3
spicc
9
mf
p
SP1
9
mf
f
spicc
7
sf
mf
p
mf

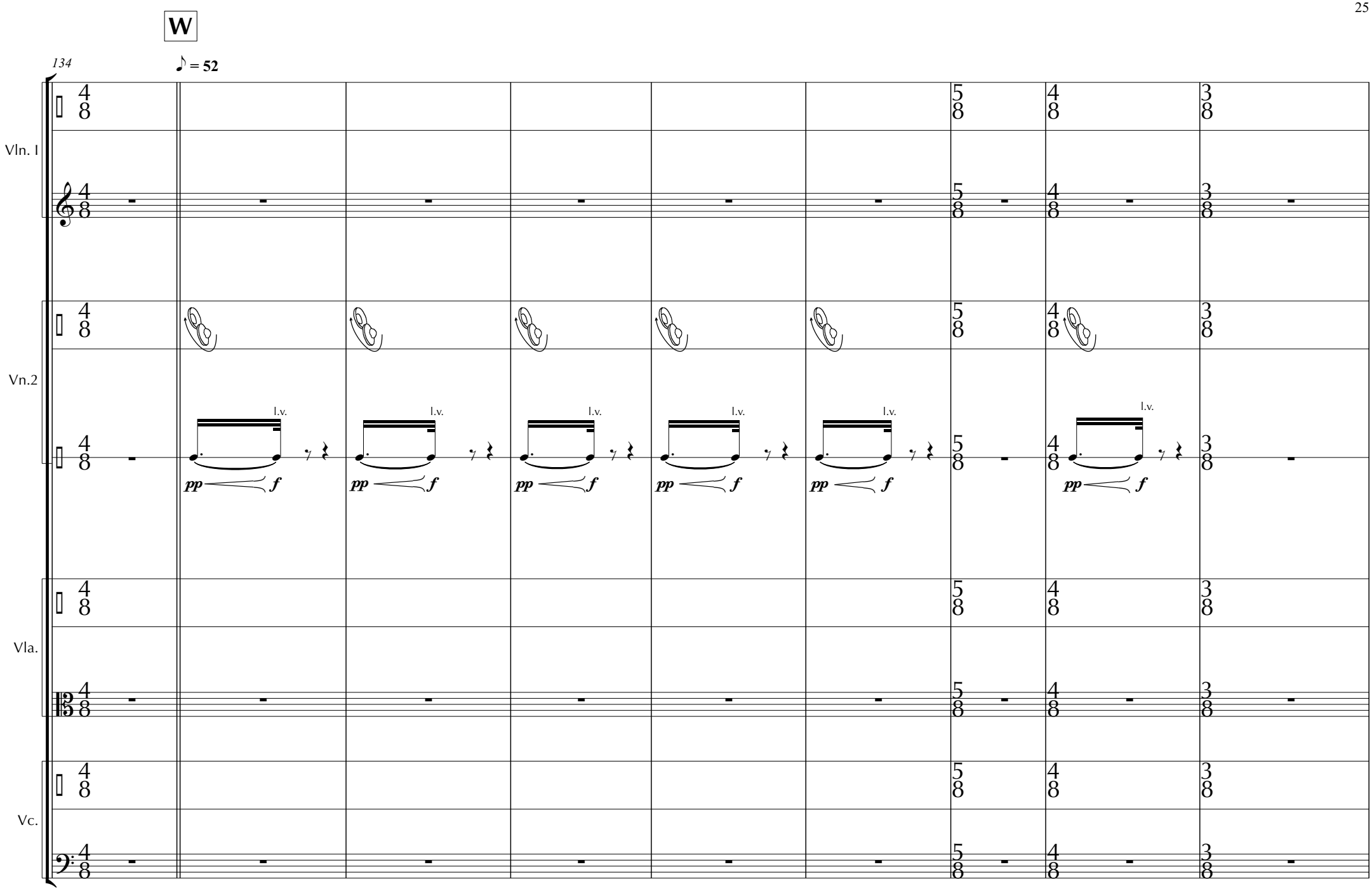

104
R
S
Vln. I
Vln. II
Vla.
Vc.
ORD
4/4
ca. 5"
SP3

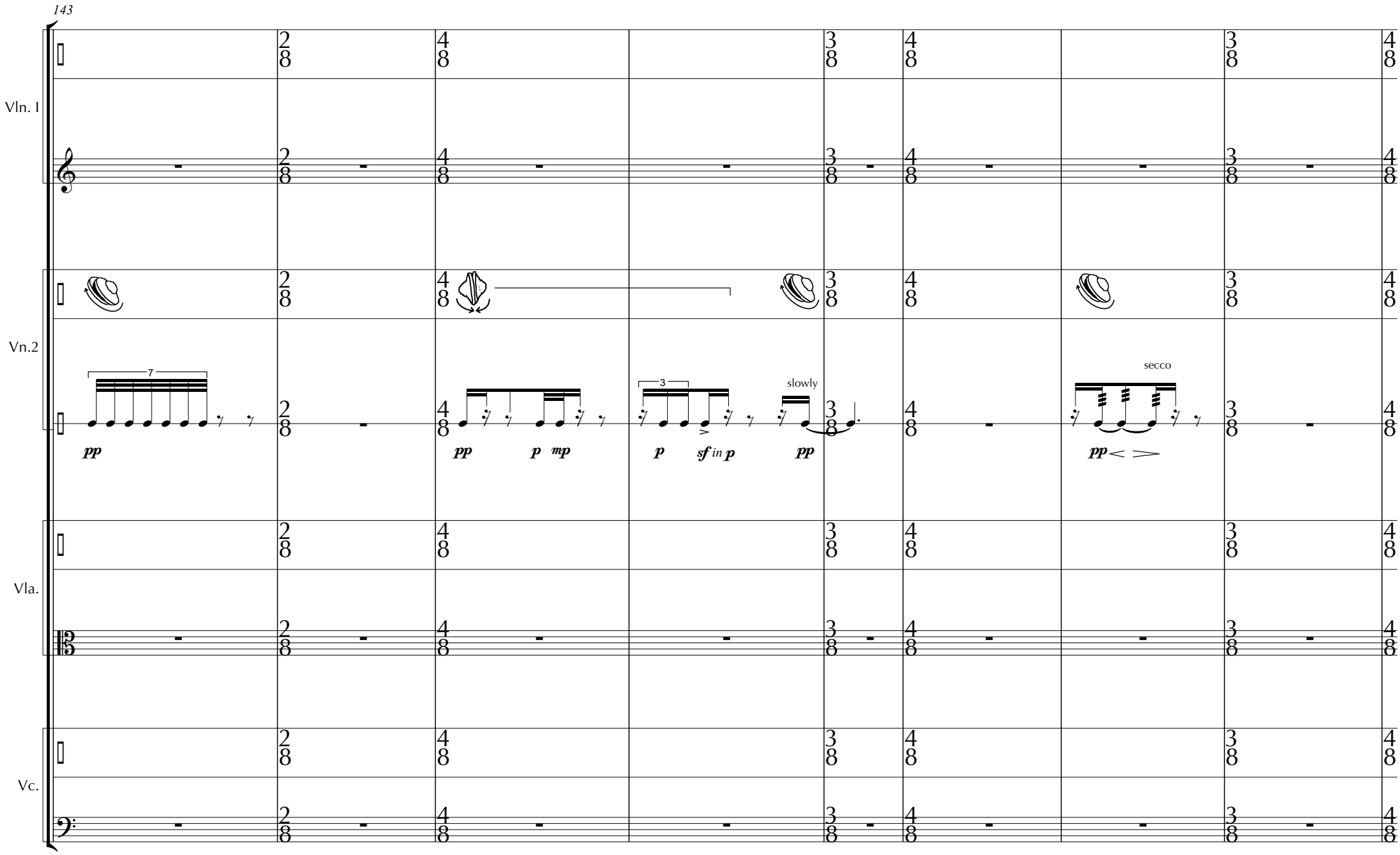

T
110
Vln. I
Vln. II
Vla.
Vc.
jeté
ORD
mf
p
jeté
IV
mf
sf
VIA SORD
sf
jeté - tall
6
4
mf
Tingshas
III
IV
3
p
mf
III
IV
p
mf
AST
SP2
pp sub
4
mf
pp
3
IV
2
pp
mp
clb - 1/4
mf
3/4
3
p
VIA SORD

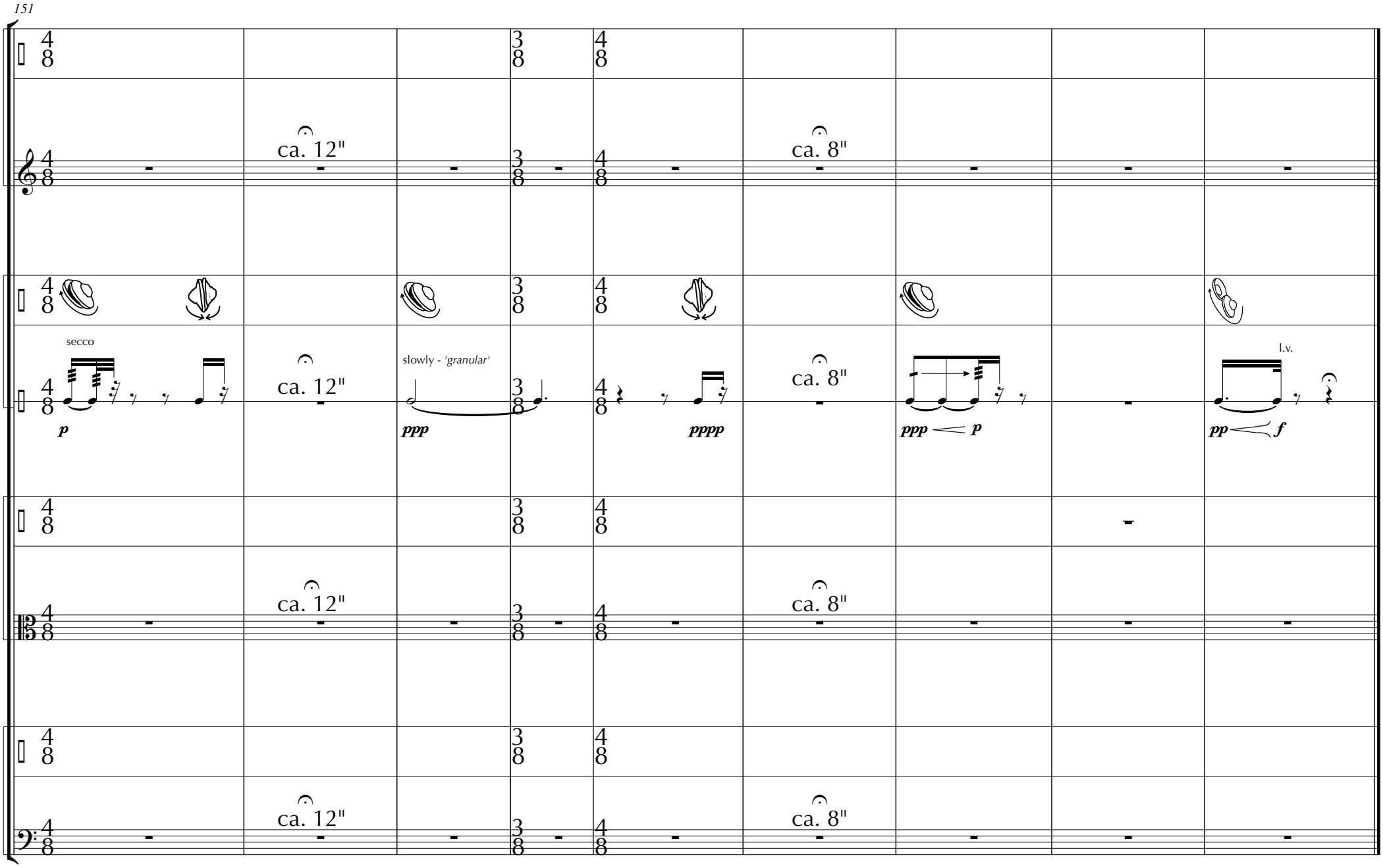

♪ = 56
116
Vln. I
Vn.2
Vla.
Vc.
'erratic'
SP3
TP
clt
TP 3
pizz
3
mf
clb - bal
mp
pppp
mf
Tingshas
l.v.
pp
mf
l.v.
pp
mf
l.v.
pp
mf
'erratic'
bal
ST
sf
p
bal
VIA SORD
mp
clb
bal
pp
clt
mf
pizz
IV
mp
arco [crini]
IV
pppp


121
U
Vln. I
crini
1
p
rasgueado
2+3+4+5
p
rasg
2+3+4+5
pp
Vn.2
slowly - 'granular'
pp
Vla.
pizz
mp
rasgueado
2+3+4+5
pp
Vc.
rasgueado
2+3+4+5
p
clb 1/4
pp


V
127
Vln. I
arco
1
p
rasg - slowly
2+3+4+5
p
Vn.2
slowly
pp
secco sempre
mf
mf
Vla.
pizz
mf
'erratic'
[clb]
bal
mp
'erratic'
bal
mp
rasg - slowly
2+3+4+5
p
Vc.
clt - 1/2
2
mf


W
134
♪ = 52
Vln. I
Vn.2
Vla.
Vc.
l.v.
pp
f


143
Vln. I
Vn.2
Vla.
Vc.
7
pp
pp
p
mp
3
p
sf in p
slowly
pp
secco
pp


151
Vln. I
Vn.2
Vla.
Vc.
ca. 12"
ca. 8"
secco
p
slowly - 'granular'
ppp
pppp
ppp p
l.v.
pp f

w / brennt

for ensemble

(2013)

matías hancke de la fuente

full score

instrumentation

flute (bass flute and alto flute)
oboe
bass clarinet in b flat

percussion

piano

violin
viola
violoncello
double bass

duration

ca. 10 min

w / brennt was written for the 2013 International Summer Academy for Young Composers, Akademie Schloss Solitude and it is dedicated to the members of ensemble SurPlus.

Notes and references:

General remarks

the score is notated in C

accidentals apply throughout the bar

it should be performed without vibrato unless otherwise stated

clef used for specific techniques but when appears in the pitch - system it indicates 'voice'

dynamics between quotation marks indicate the intention rather than the result

arrows mean go gradually from one state to another

f *exponential* crescendo

quarter tone flat / sharp respectively

Woodwinds

■ air sound (80% air - 20% pitch)

◆ mix between pitch and air sound (50% pitch - 50% air)

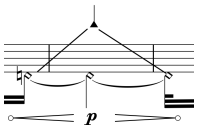
\+ slap tongue (oboe and bass clarinet)

▼ tongue - ram (flute)

inhale - exhale respectively

○ bisbigliando - alternative fingering to produce a colour trill
(slight pitch deviations are expected to occur)

× key - click



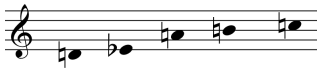
explore the partials using the given fundamental (Bass Clarinet only)

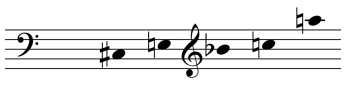
slap tongue + multiphonic (Bass Clarinet only)

Percussion

Instruments

Marimba [5 octaves]

Crotales 

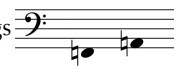
Cencerros 

3 Wood- Blocks

3 Tom- toms

Lion's roar

3 Suspended cymbals

Thai gongs 

standard set of hard and soft mallets
[verbal indication - no symbol]

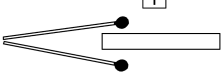
R. St. 'Ribbed sticks' [Reibstock] (2)

superball

bass drum mallet [verbal indication]

timpano mallet [verbal indication]

drum stick



place two mallets between the bar and a
rticulate upwards and downwards

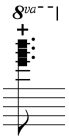
\+ damp / mute - 'dead stroke' on the marimba

l.v. laissez vibrer - let ring

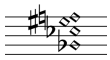
brush [verbal indication]

double bass bow

Piano



chromatic cluster in the highest register of the piano - muted inside



press keys without producing any sound

hammer - it should be a tubular bell hammer and it should be played on the piano's metal frame

Strings

AST - alto sult tasto, on the fingerboard [if possible close to the fingers]

ST - sult tasto, at the tip of the fingerboard

ORD - ordinario - 'normal' way.

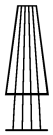
SP1 - poco sul ponticello

SP2 - molto sul ponticello - very close to the bridge

SP3 - on the bridge

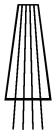
clb / clt - col legno battuto / col legno tratto respectively

Clefs



between the bridge and the nut
[the black line suggests approximately where the string should be muted]

between the fingerboard and the bridge



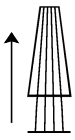
on the fingerboard
[the black line suggests approximately where the string should be muted]

between the bridge and the tailpiece

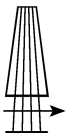
B on the instrument's body

TP on the tailpiece

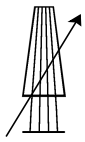
Direction of the bow and hand / fingers



alongside the strings - parallel to them



perpendicular to the strings



oblique to the strings

Articulations

Pizzicati:

behind the bridge, there are three places where to pluck the string
BR - close to the bridge
MID - in the centre between the bridge and the tailpiece
TP - close to the tailpiece

fingernail [evtl. plectrum]

Bartók pizzicato

rasgueado [rasg] strum with the back of the fingernails (similarly to the flamenco guitar technique)

Strings [cont.]

Noteheads

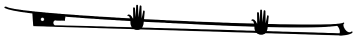
▲ as high as possible on the given string

■ muted - without producing any harmonics

× behind the bridge / on the Body's clef to knock on the wood

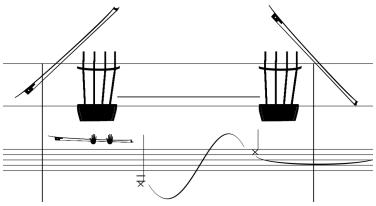
Other techniques

stroke all strings with the palm of the hand and move the latter according to how it is indicated in the graphic



take the bow with both hands - the distance between both hands should be as narrow as possible in order for the result to have a specific *granular* sound quality

exaggerated pressure



bar 168 - end - violin and viola; the instruments have to be placed on each performer's lap. each musician should take the bow with both hands and rub the hair of it against the strings, in a smooth motion starting from the first, then second, third and finally fourth string and then go back.
the hair never detaches from the strings and the wood of the bow can also touch the hair. the result is a granular texture that although it is continuous it presents cracks and disruptions (all of them are expected to happen) from time to time.
due to the risk of damaging the bow, the performer can choose to change the bow before this section takes place.

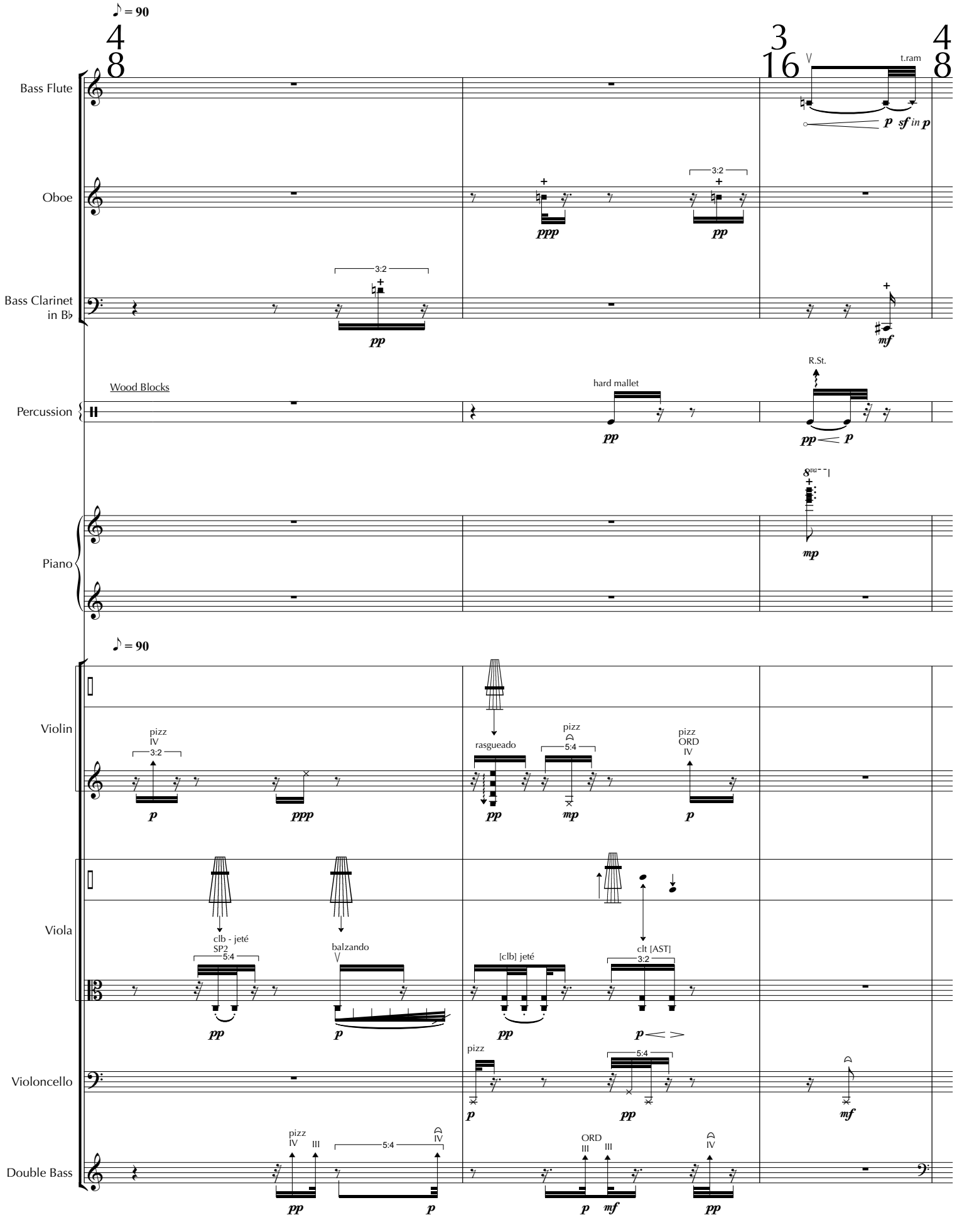
Voice

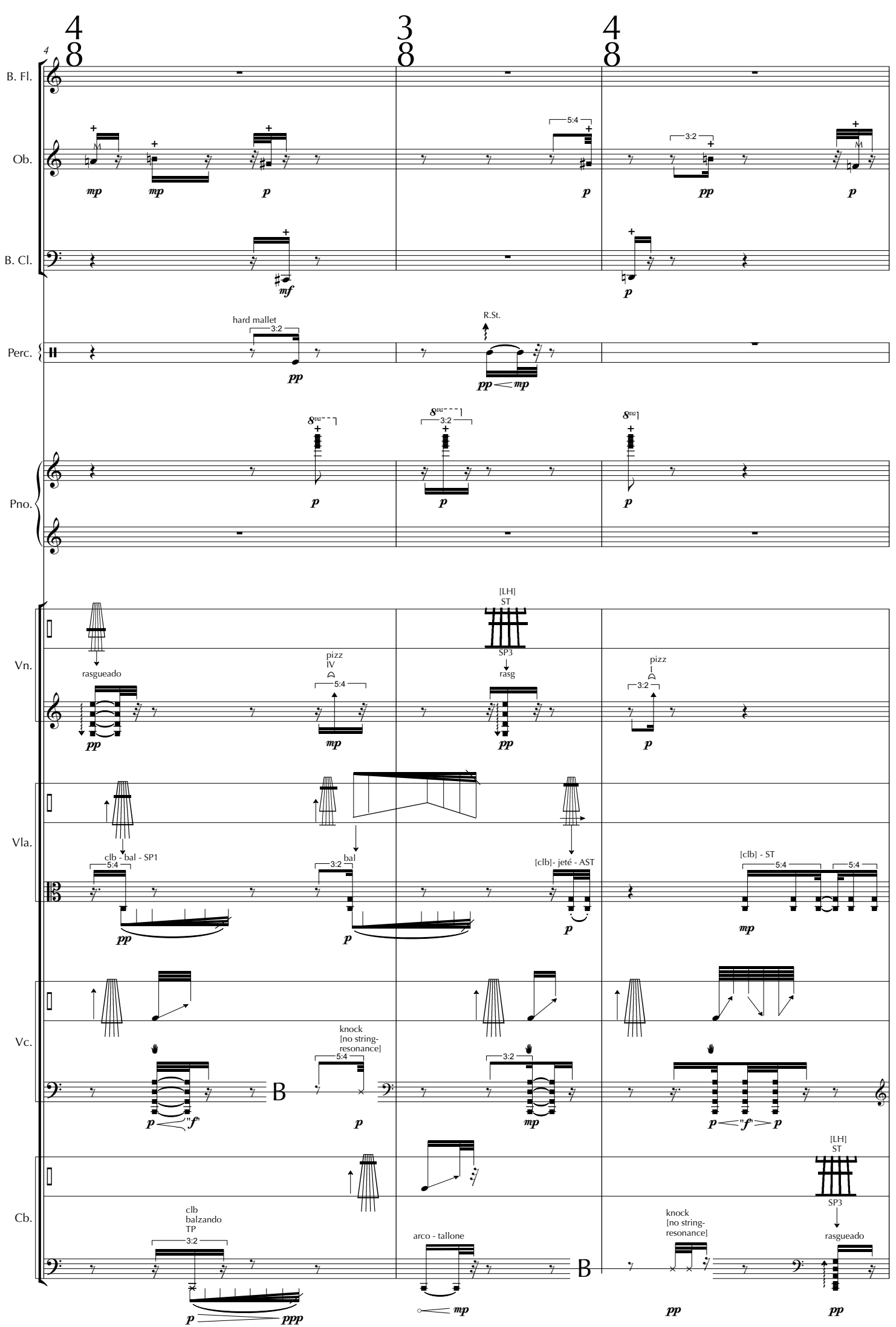
▼ inhaled sound

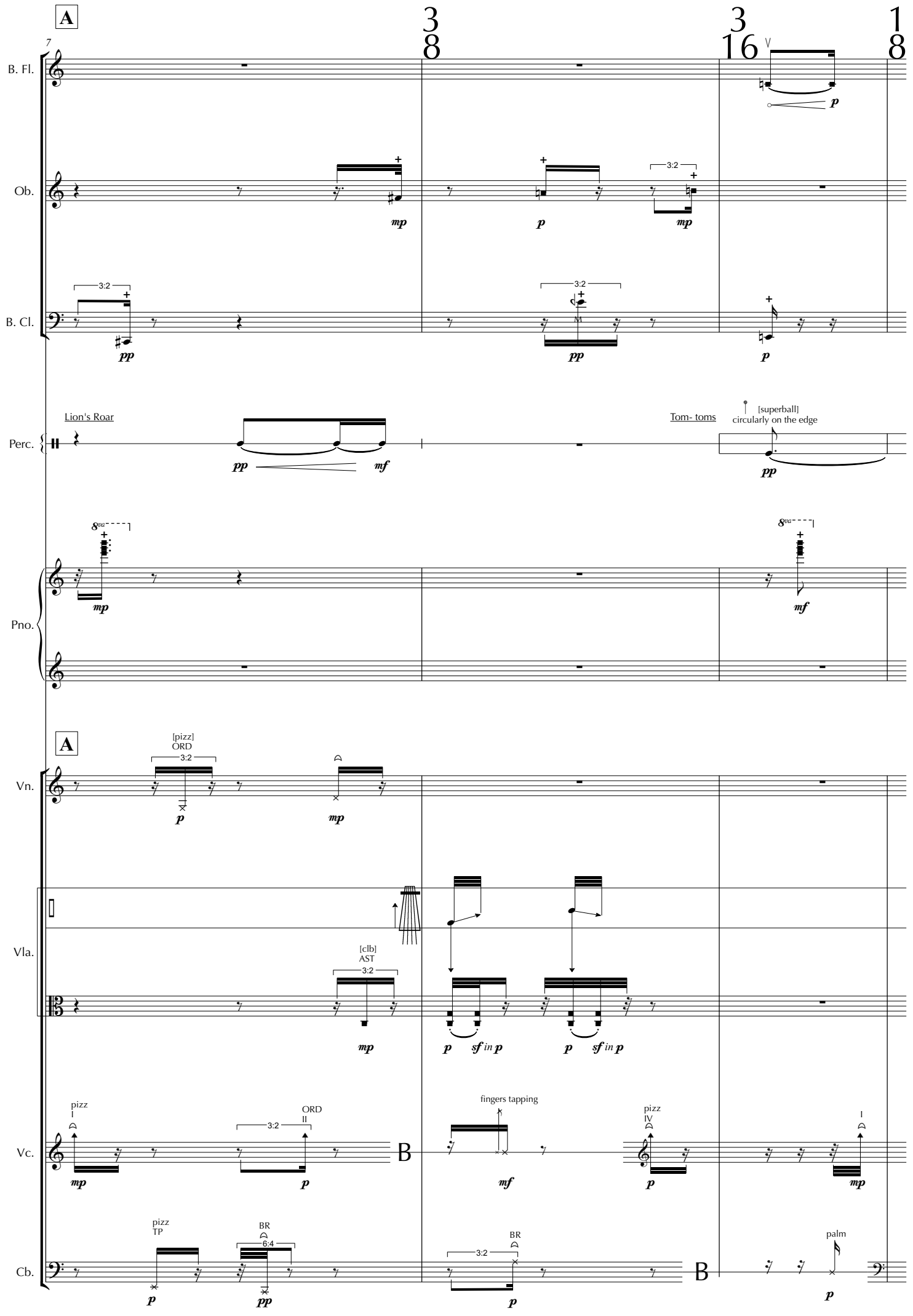
no notehead normal speaking

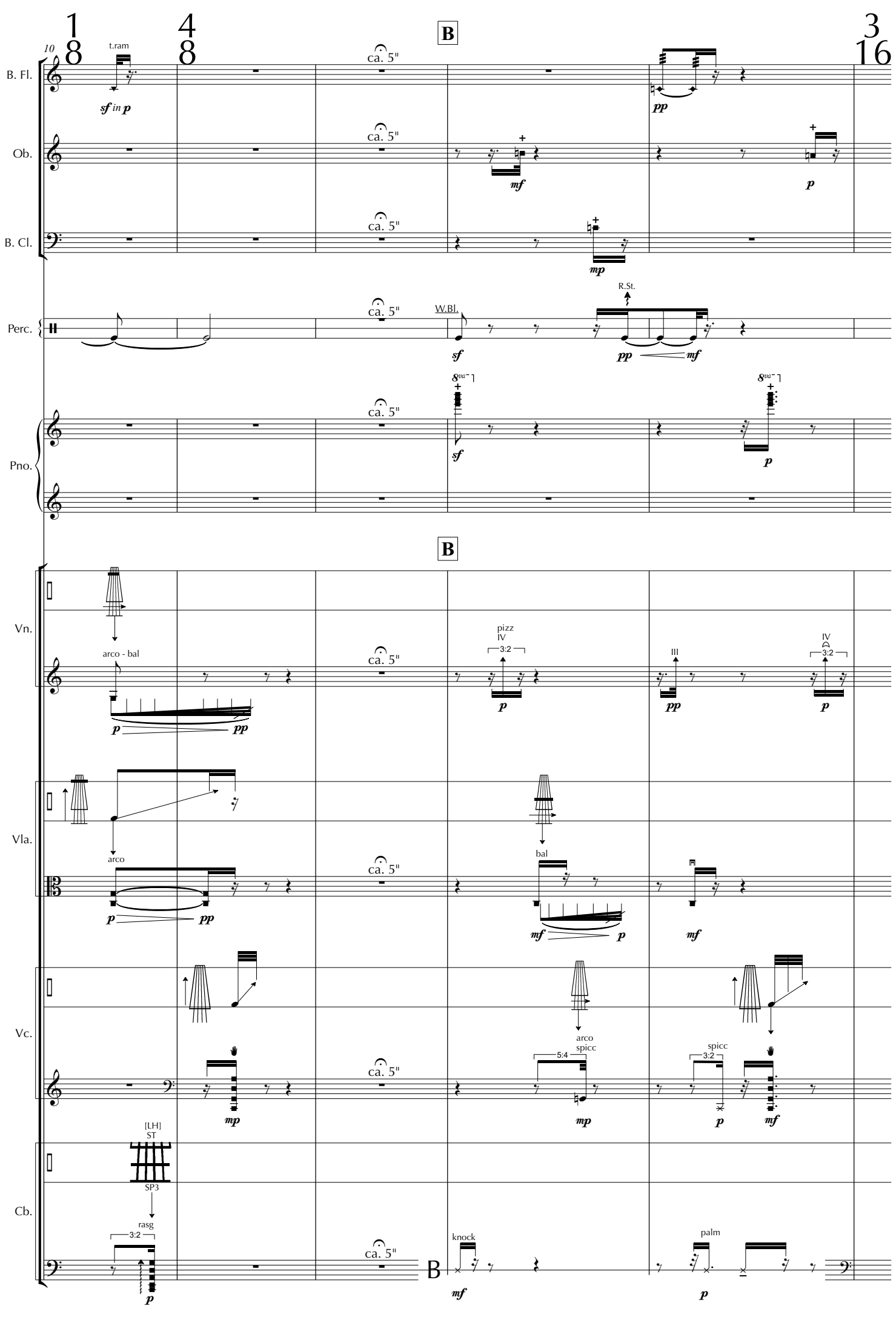
w / brennt

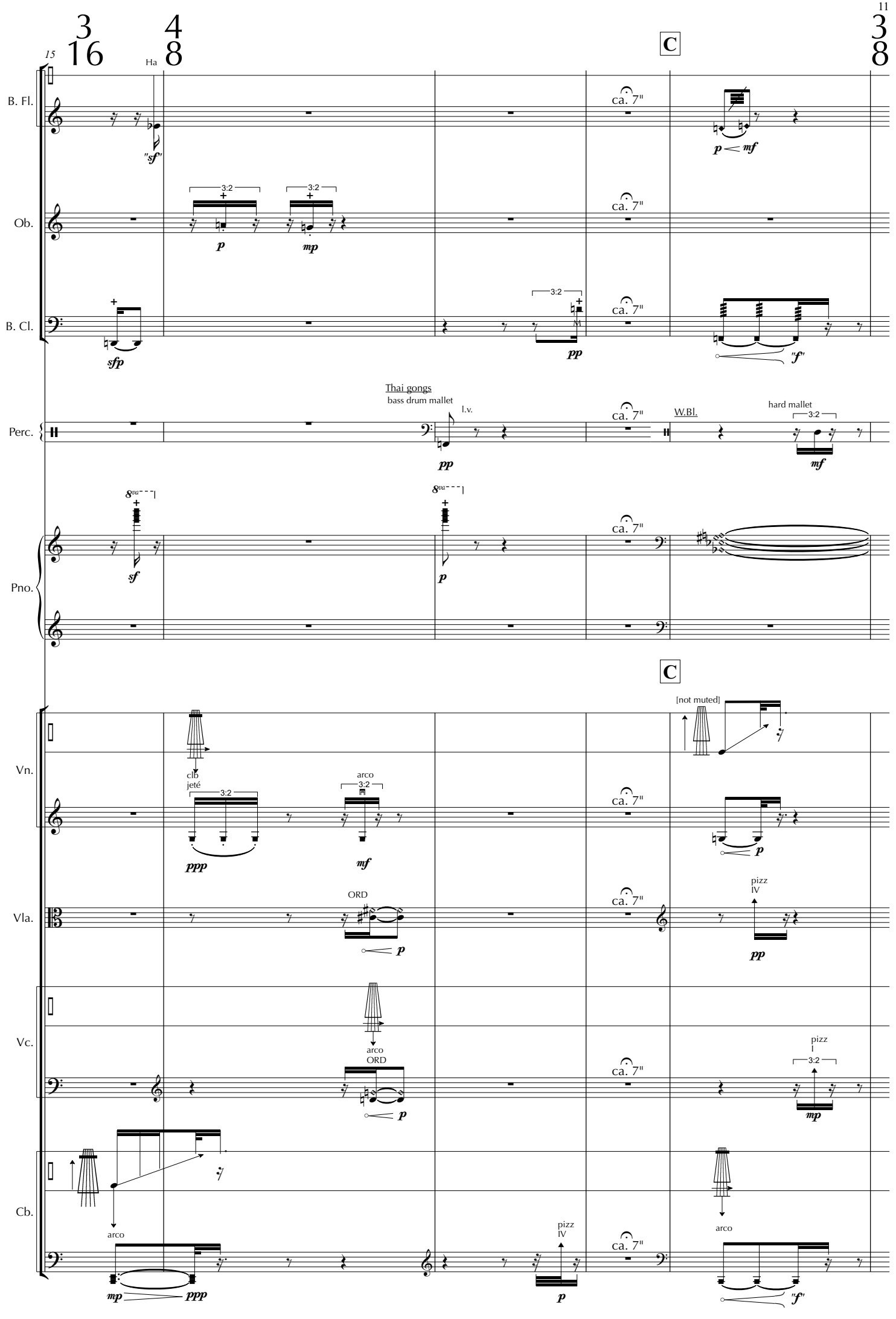
matías hancke de la fuente
london - 2013

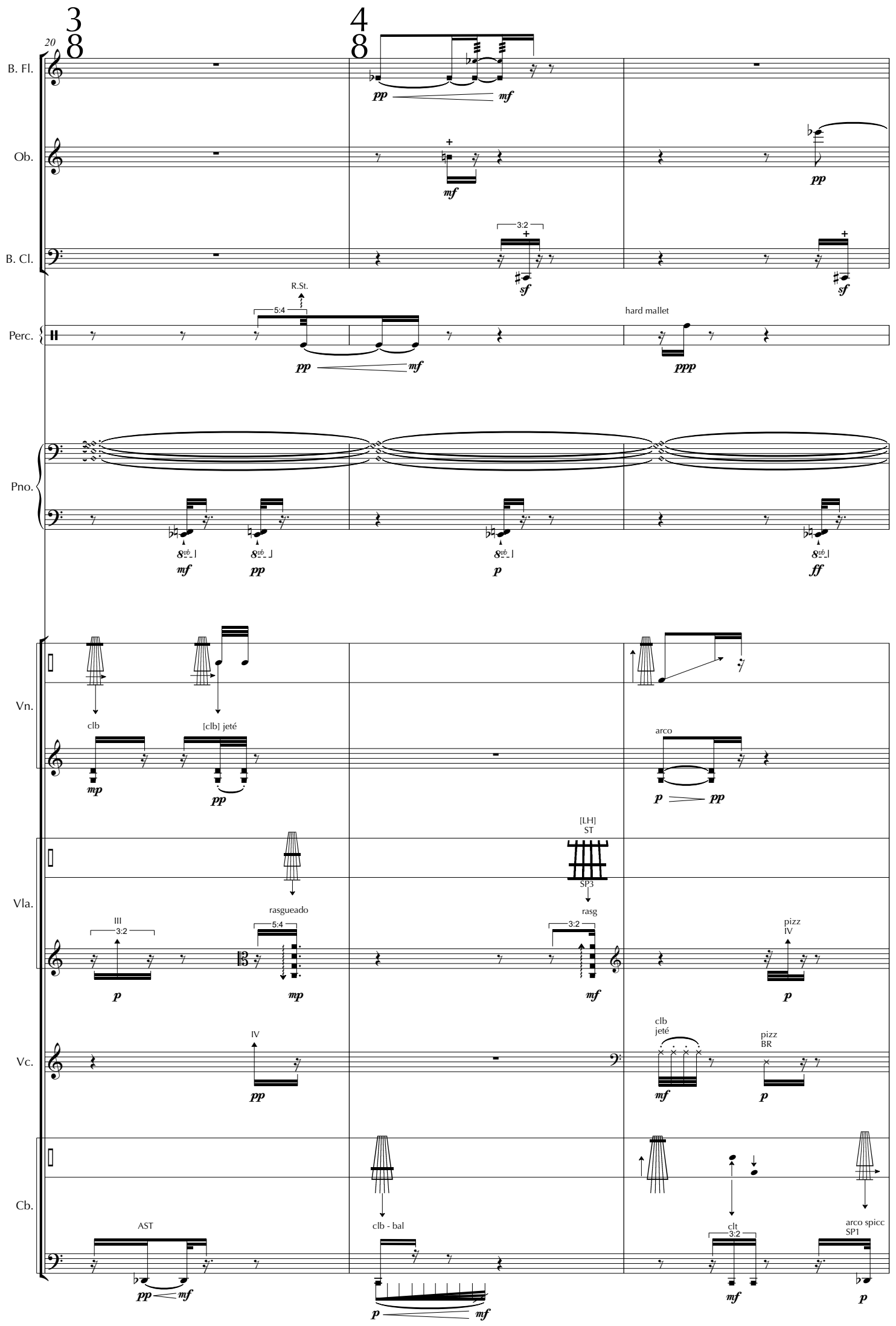


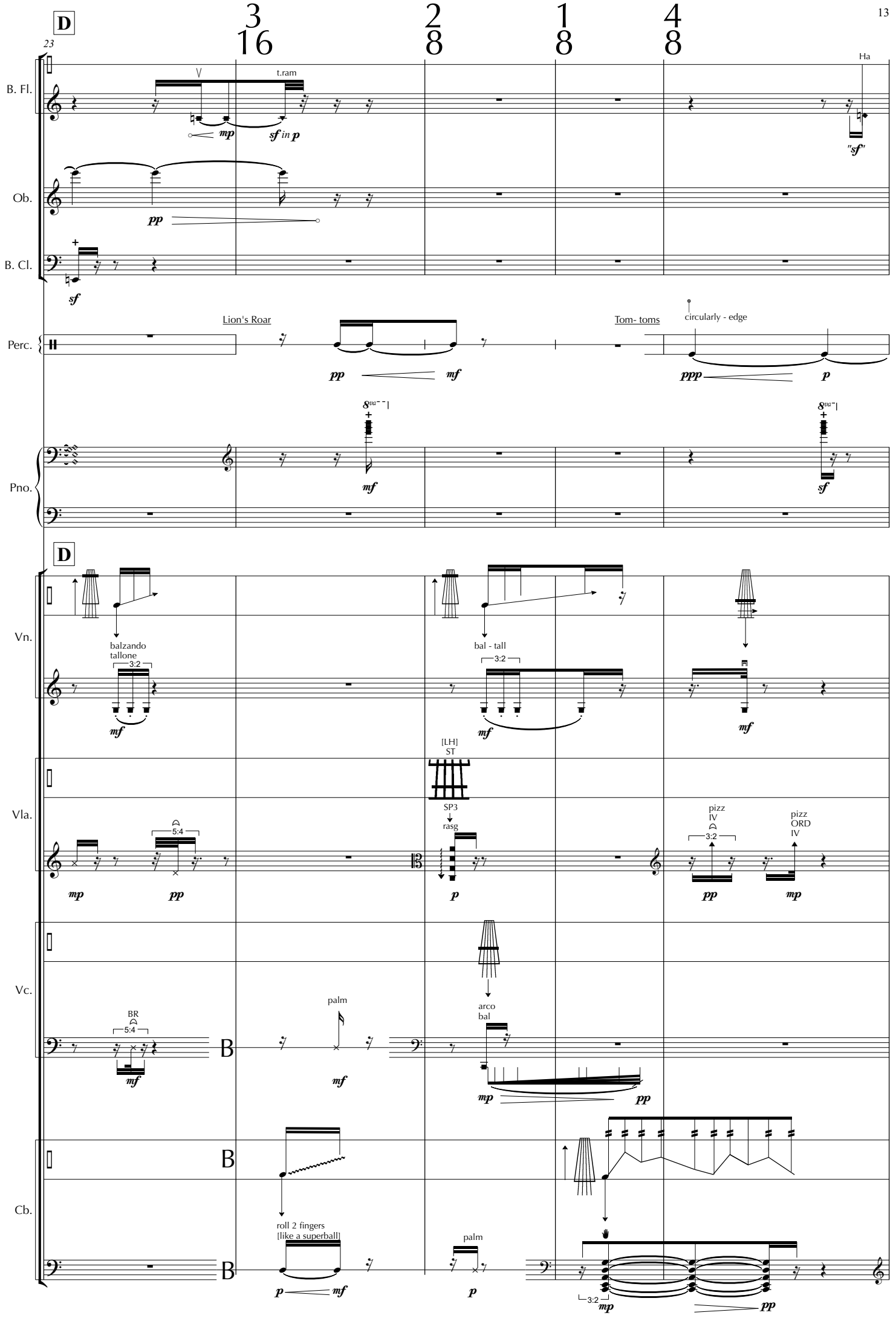

4/8
3/8
4/8
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
hard mallet
R.St.
rasgueado
pizz
IV
SP3
rasg
pizz
I
clb - bal - SP1
bal
[clb]- jeté - AST
[clb] - ST
knock
[no string-
resonance]
clb
balzando
TP
arco - tallone
[LH]
ST
SP3
rasgueado
B

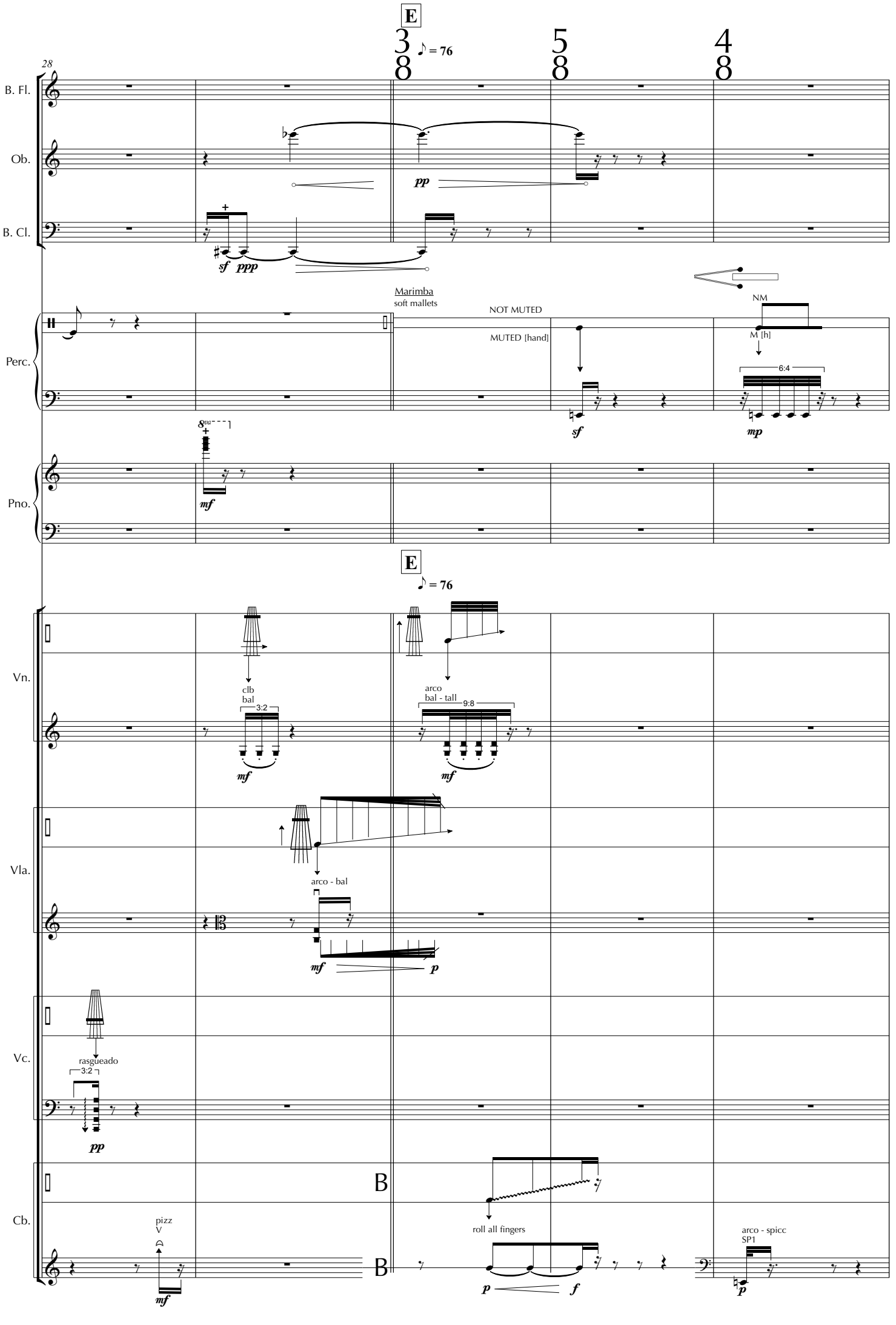

A
7
3/8
3/16
1/8
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
Lion's Roar
Tom- toms
[superball]
circularly on the edge
[pizz]
ORD
[clb]
AST
pizz
ORD
fingers tapping
pizz
BR
palm
B

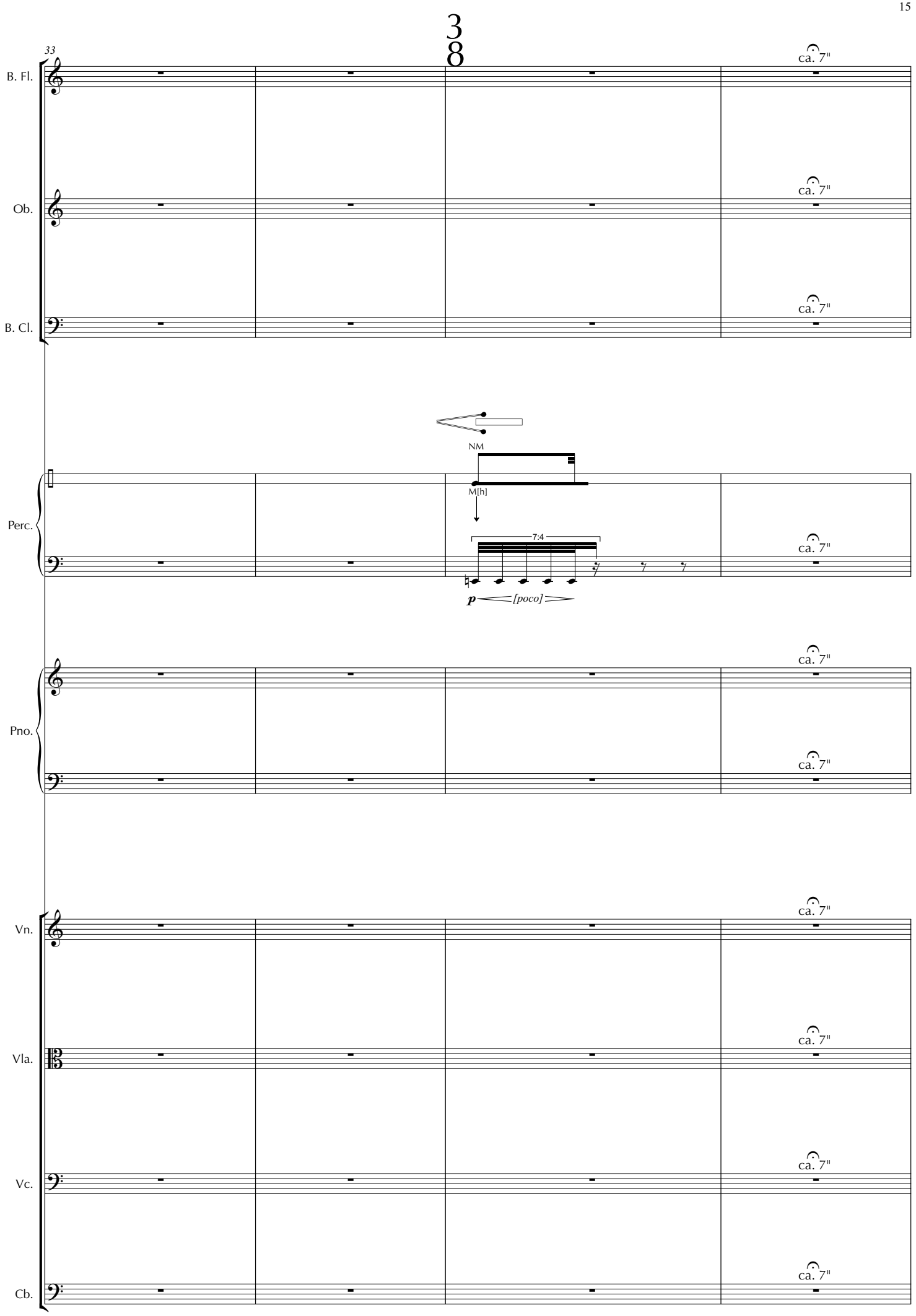

10
1/8
4/8
3/16
B
B
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
t.ram
sf in p
ca. 5"
pp
mf
p
mp
W.Bl.
R.St.
sf
arco - bal
pizz
IV
3:2
III
arco
bal
arco
spicc
5:4
[LH]
ST
SP3
rasg
3:2
knock
palm

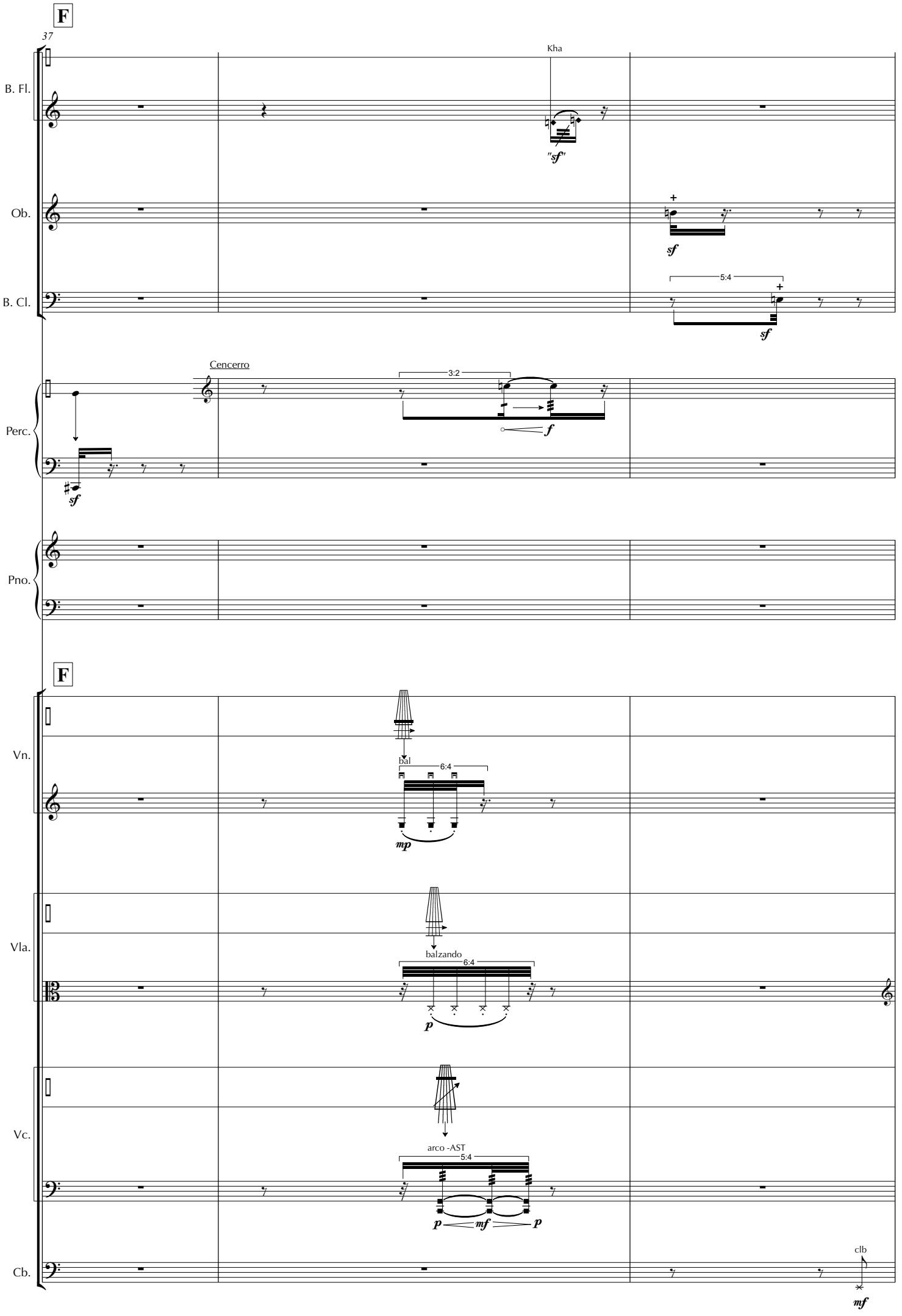

15
3/16
4/8
3/8
Ha
C
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
"sf"
sfp
p
mp
pp
"f"
p mf
ca. 7"
3:2
Thai gongs
bass drum mallet
l.v.
W.Bl.
hard mallet
mf
8va
sf
clb
jeté
arco
ppp
ORD
[not muted]
pizz
IV
I
mp

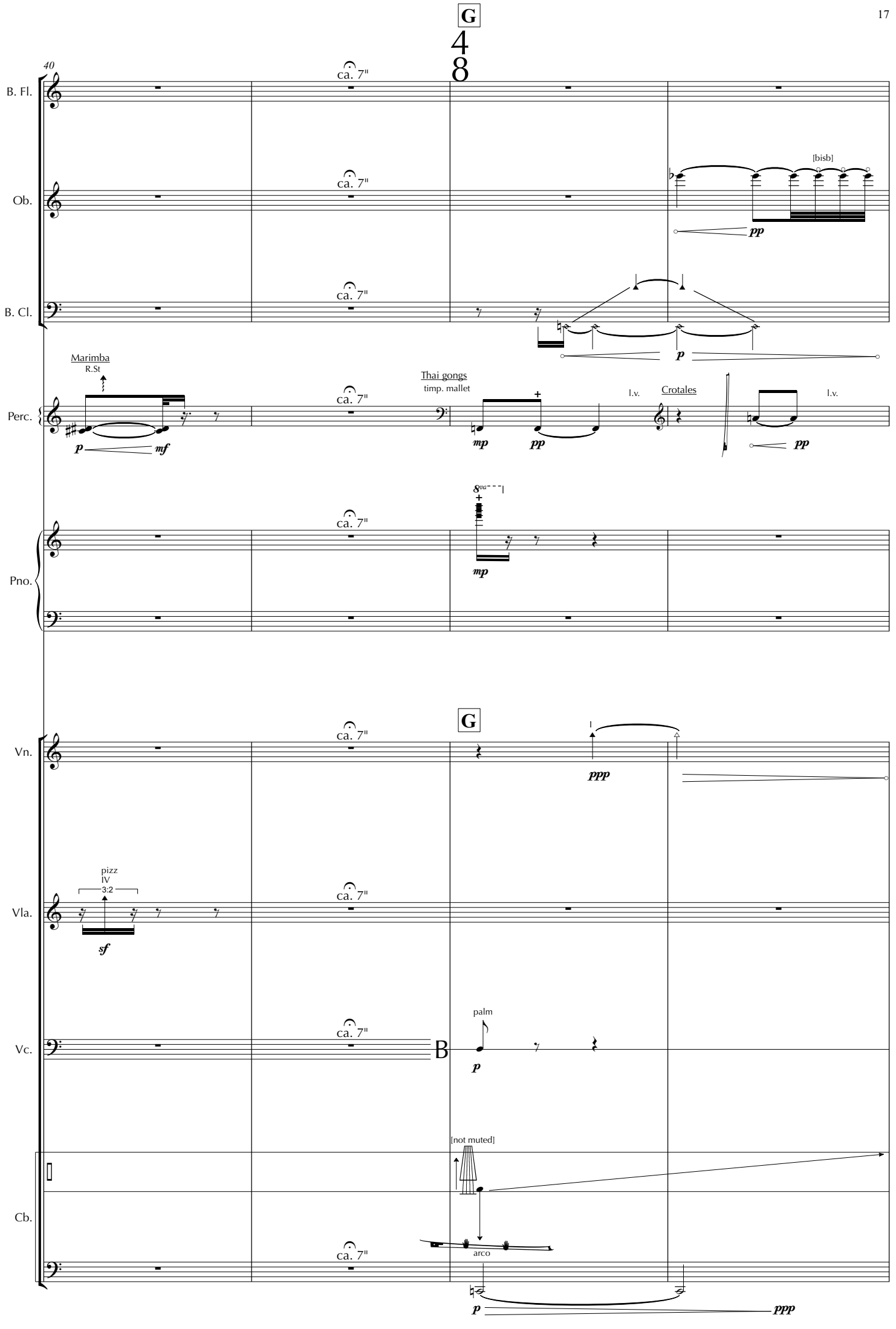

3/8
4/8
20
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
pp
mf
3:2
sf
R.St.
5:4
hard mallet
ppp
mp
clb
[clb] jeté
arco
p
[LH]
ST
SP3
rasg
rasgueado
III
IV
pizz
clb
jeté
pizz
BR
AST
clb - bal
clt
arco spicc
SP1
ff

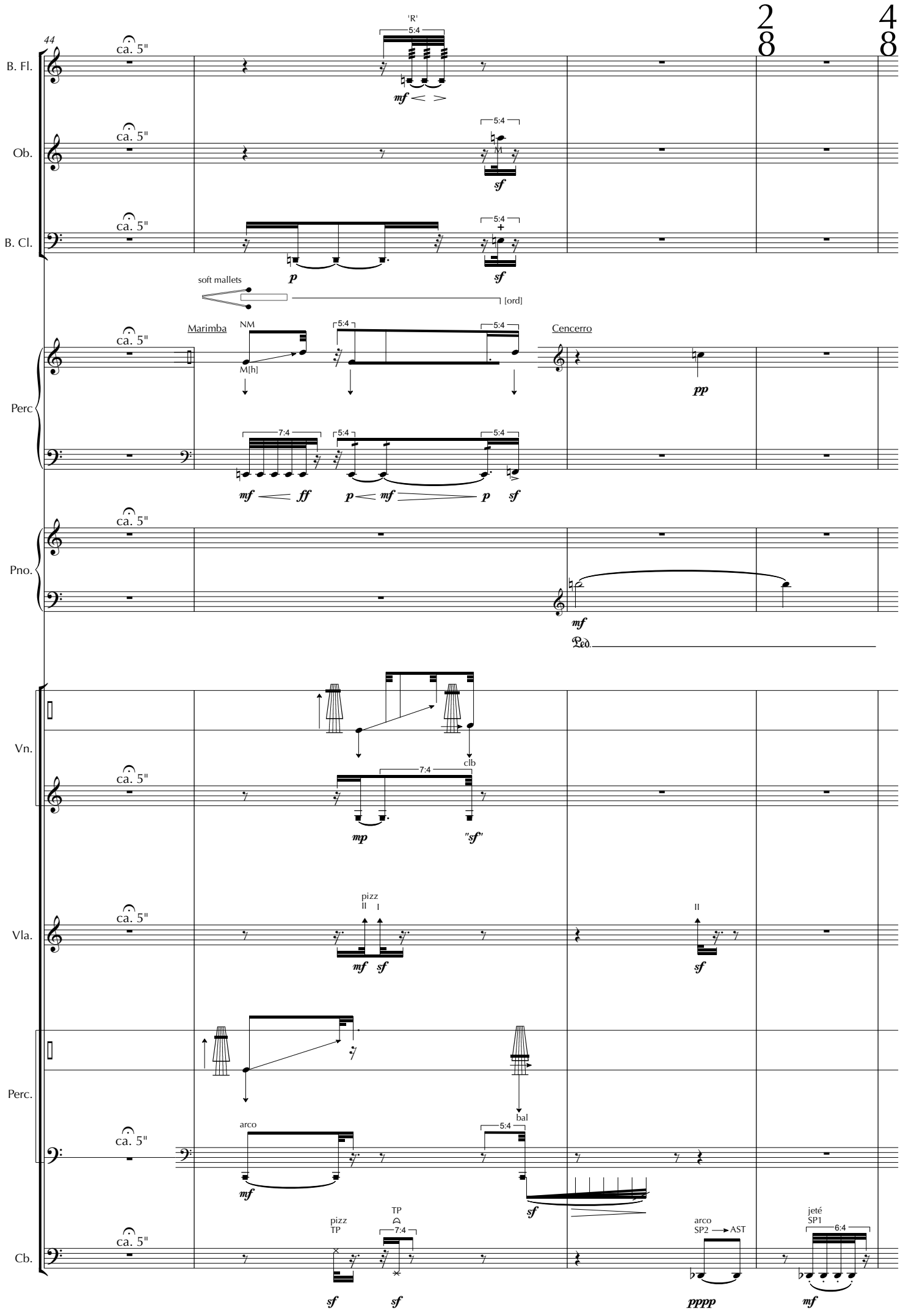

D
3/16
2/8
1/8
4/8
23
B. Fl.
t.ram
mp
sf in p
Ha
"sf"
Ob.
pp
B. Cl.
sf
Perc.
Lion's Roar
pp
mf
Tom- toms
circularly - edge
ppp
p
Pno.
8va
mf
sf
D
Vn.
balzando
tallone
3:2
mf
bal - tall
3:2
mf
mf
Vla.
5:4
mp
pp
[LH]
ST
SP3
rasg
p
pizz
IV
3:2
pp
pizz
ORD
IV
mp
Vc.
BR
5:4
mf
palm
mf
arco
bal
mp
pp
B
B
Cb.
roll 2 fingers
[like a superball]
p
mf
palm
p
3:2
mp
pp
B

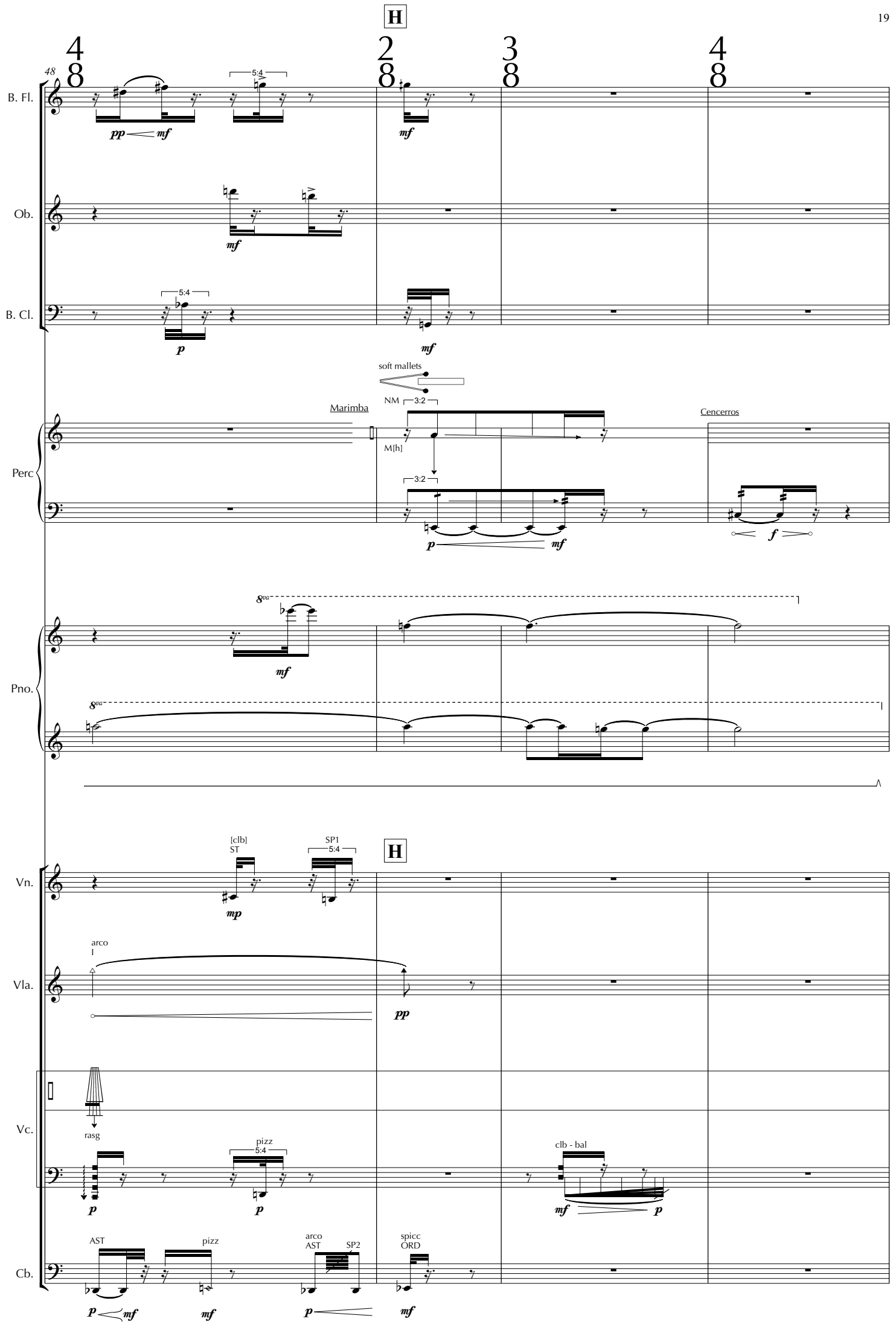

E
3/8 ♪ = 76
5/8
4/8
28
B. Fl.
Ob.
B. Cl.
pp
sf ppp
Marimba
soft mallets
NOT MUTED
MUTED [hand]
NM
M [h]
6:4
Perc.
sf
mp
8va
mf
Pno.
E
♪ = 76
Vn.
clb
bal
3:2
mf
arco
bal - tall
9:8
mf
Vla.
arco - bal
mf
p
Vc.
rasgueado
3:2
pp
Cb.
pizz
V
mf
B
B
roll all fingers
p
f
arco - spicc
SP1
p

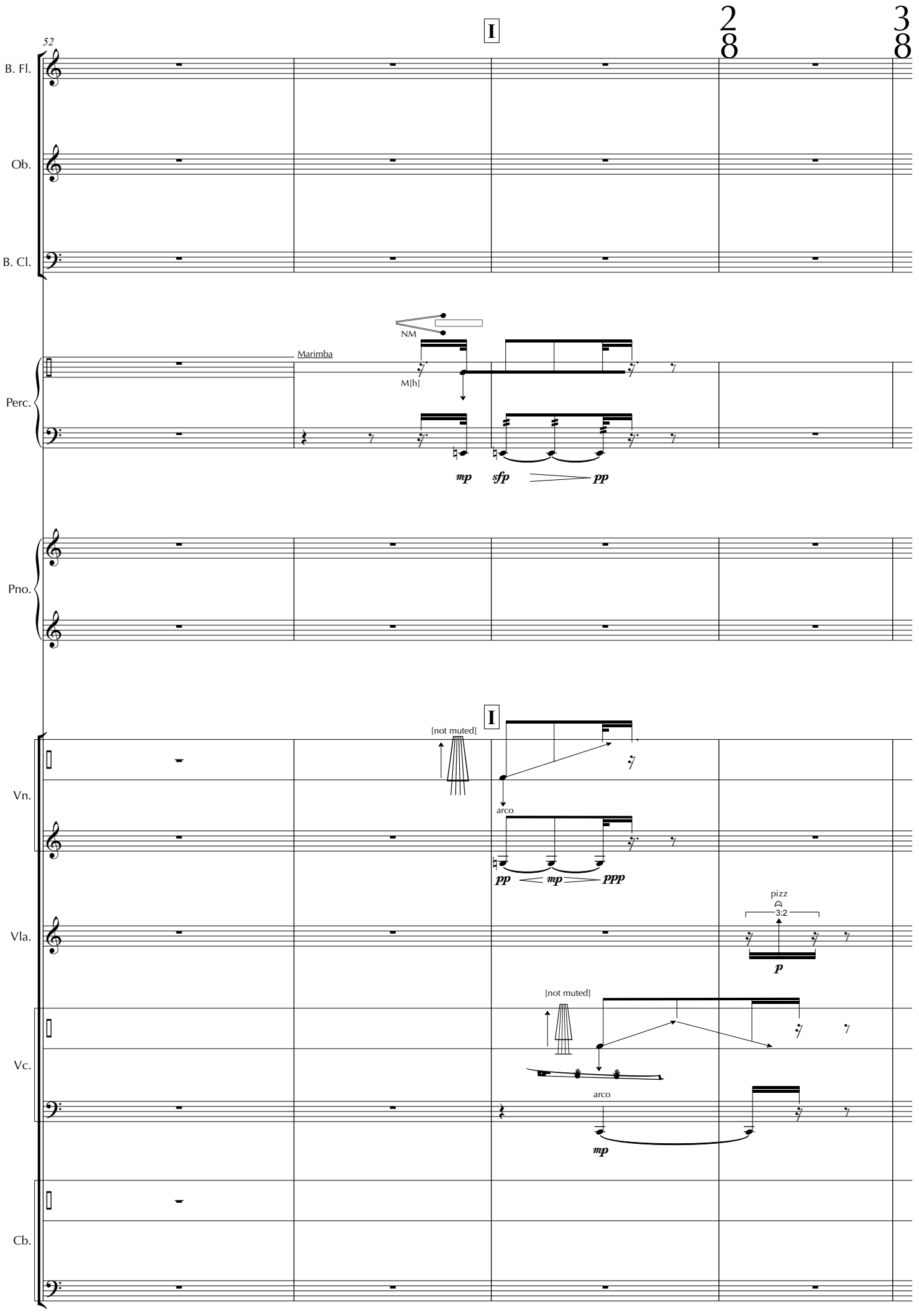

3
8
33
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
ca. 7"
NM
M[h]
7:4
p
[poco]

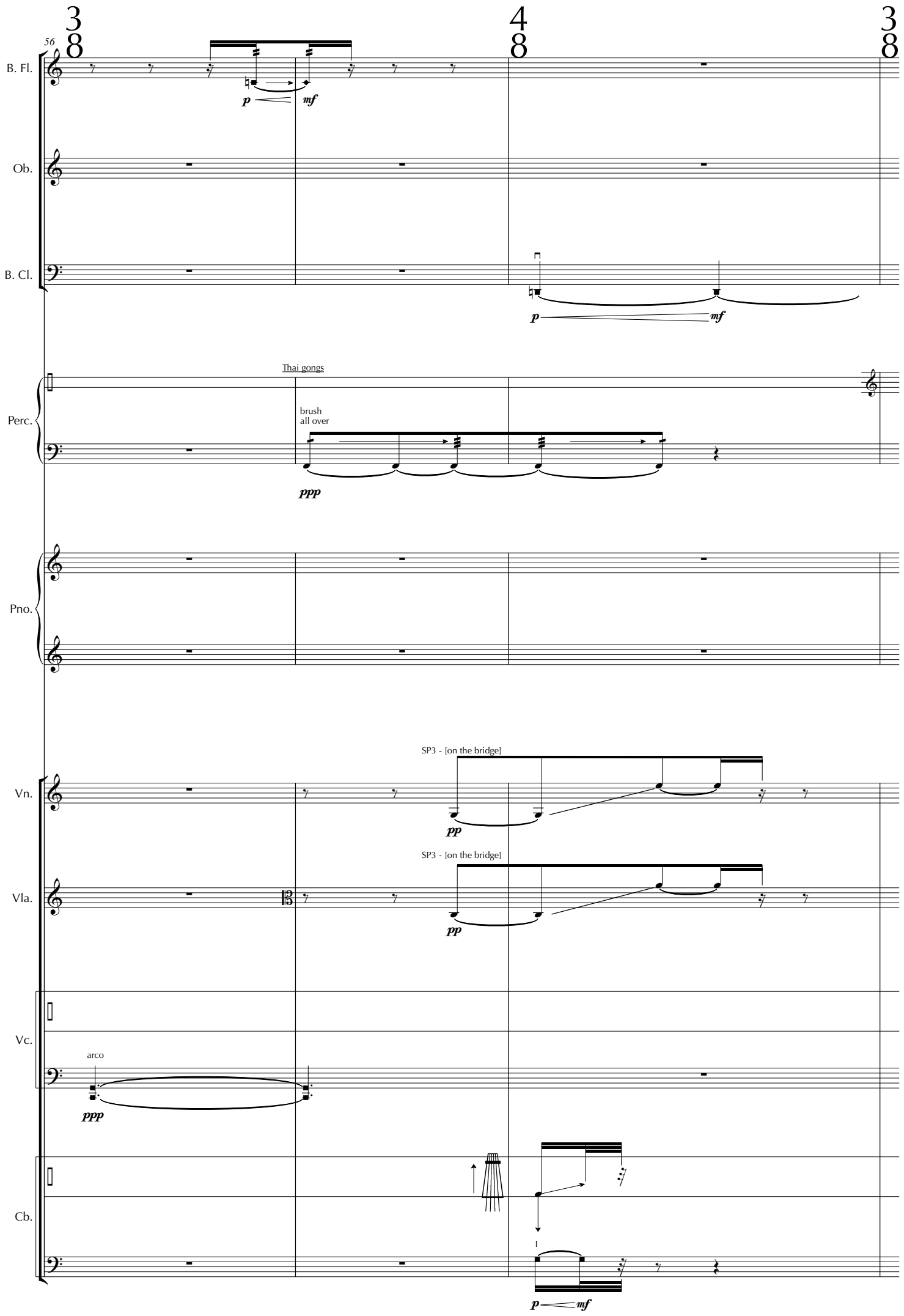

F
37
B. Fl.
Kha
"sf"
Ob.
sf
B. Cl.
5:4
sf
Cencerro
3:2
f
Perc.
sf
Pno.
F
Vn.
bal
6:4
mp
Vla.
balzando
6:4
p
Vc.
arco -AST
5:4
p
mf
p
Cb.
clb
mf

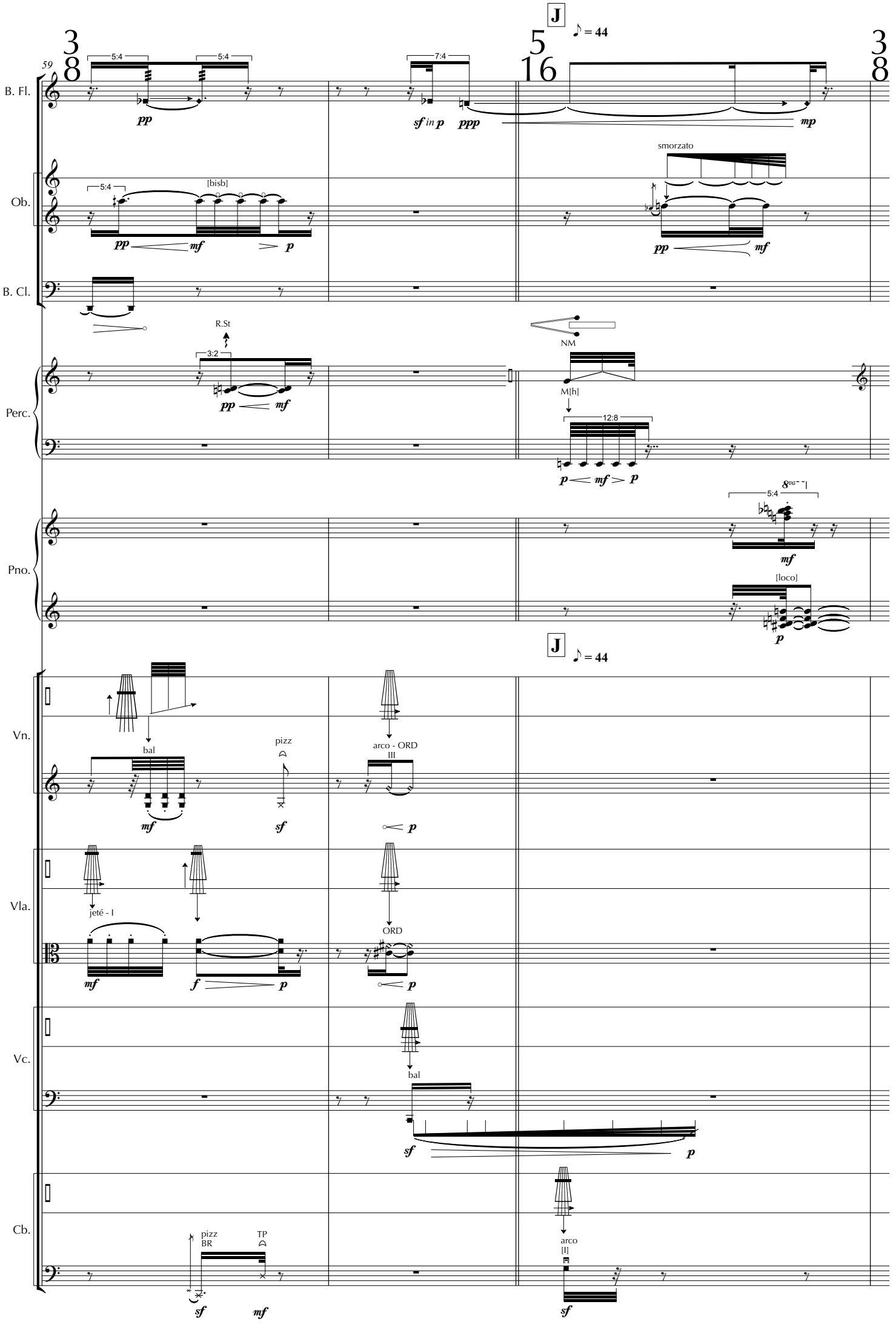

G
4
8
40
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
ca. 7"
[bisb]
pp
p
Marimba
R.St
mf
Thai gongs
timp. mallet
mp
l.v.
Crotales
8va
ppp
pizz
IV
3:2
sf
palm
B
[not muted]
arco

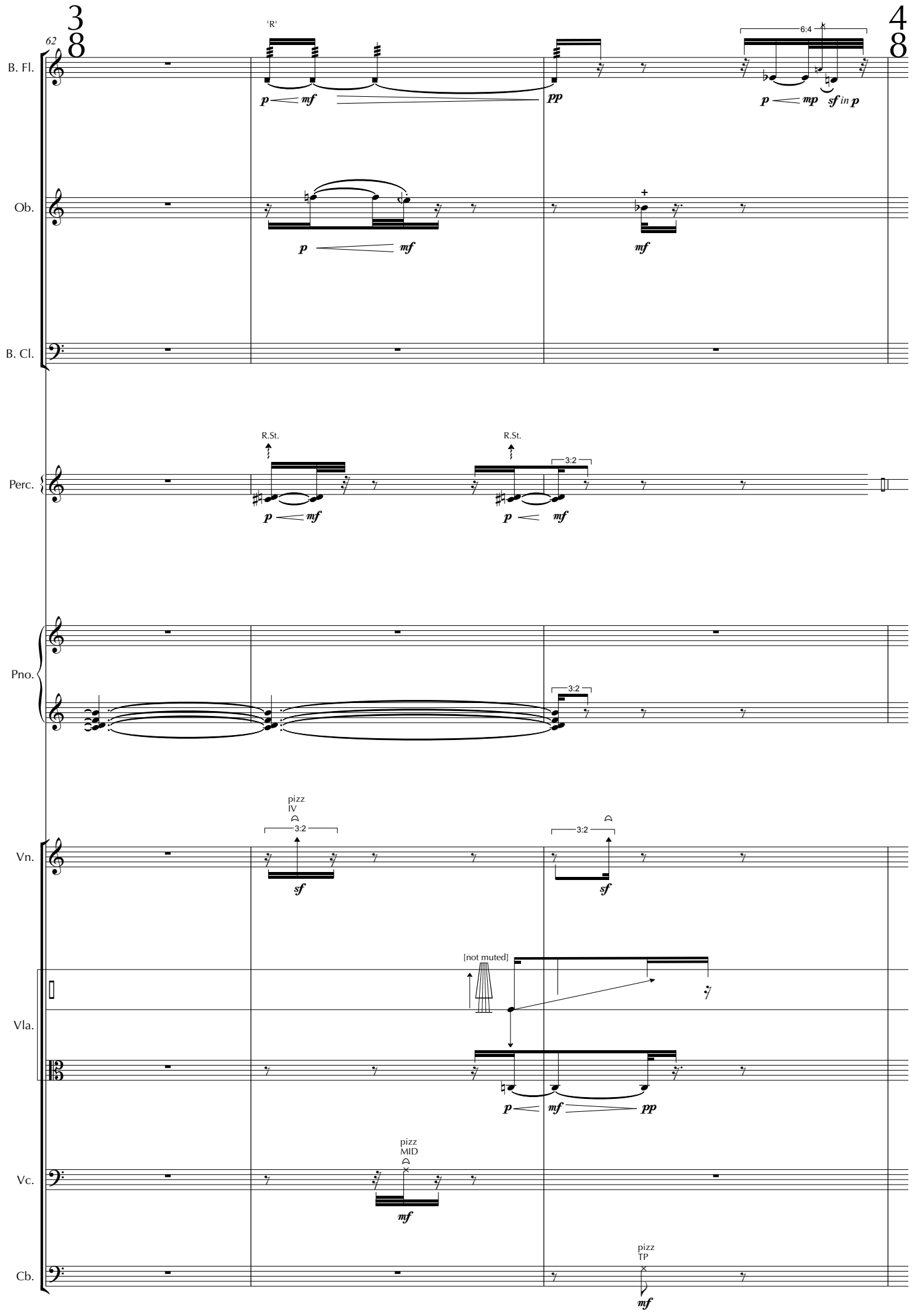

44
2/8
4/8
B. Fl.
Ob.
B. Cl.
Perc
Pno.
Vn.
Vla.
Perc.
Cb.
ca. 5"
'R'
5:4
mf
sf
soft mallets
[ord]
Marimba
NM
M[h]
Cencerro
pp
7:4
mf ff p mf p sf
Ped.
clb
mp
"sf"
pizz
II I
arco
bal
TP
pizz TP
arco SP2 → AST
pppp
jeté SP1
6:4

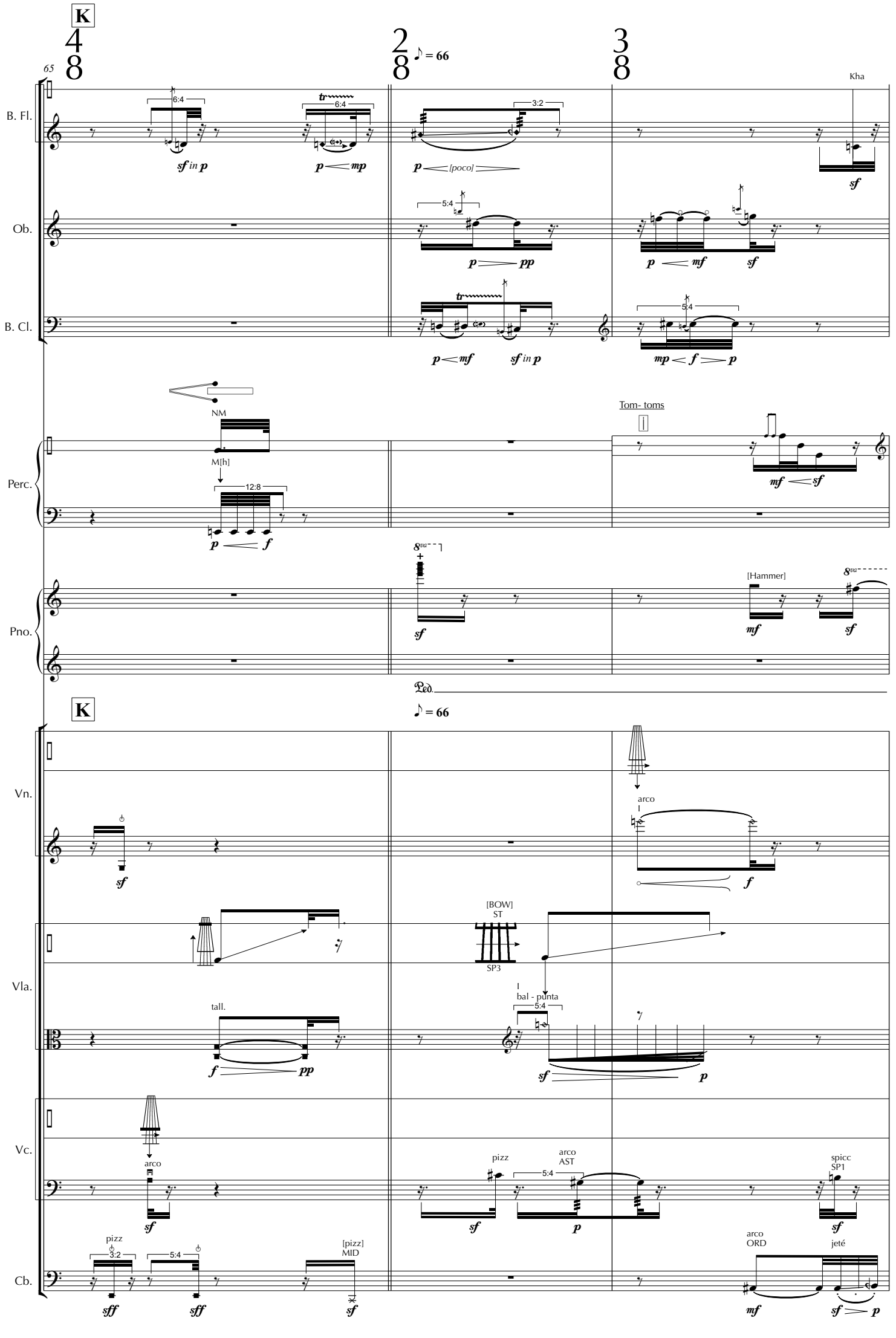

H
48
4/8
2/8
3/8
4/8
B. Fl.
Ob.
B. Cl.
Perc
Pno.
Vn.
Vla.
Vc.
Cb.
5:4
pp
mf
p
soft mallets
NM
3:2
M[h]
Marimba
Cencerros
f
8va
[clb]
ST
SP1
mp
arco
I
rasg
pizz
clb - bal
AST
SP2
spicc
ORD

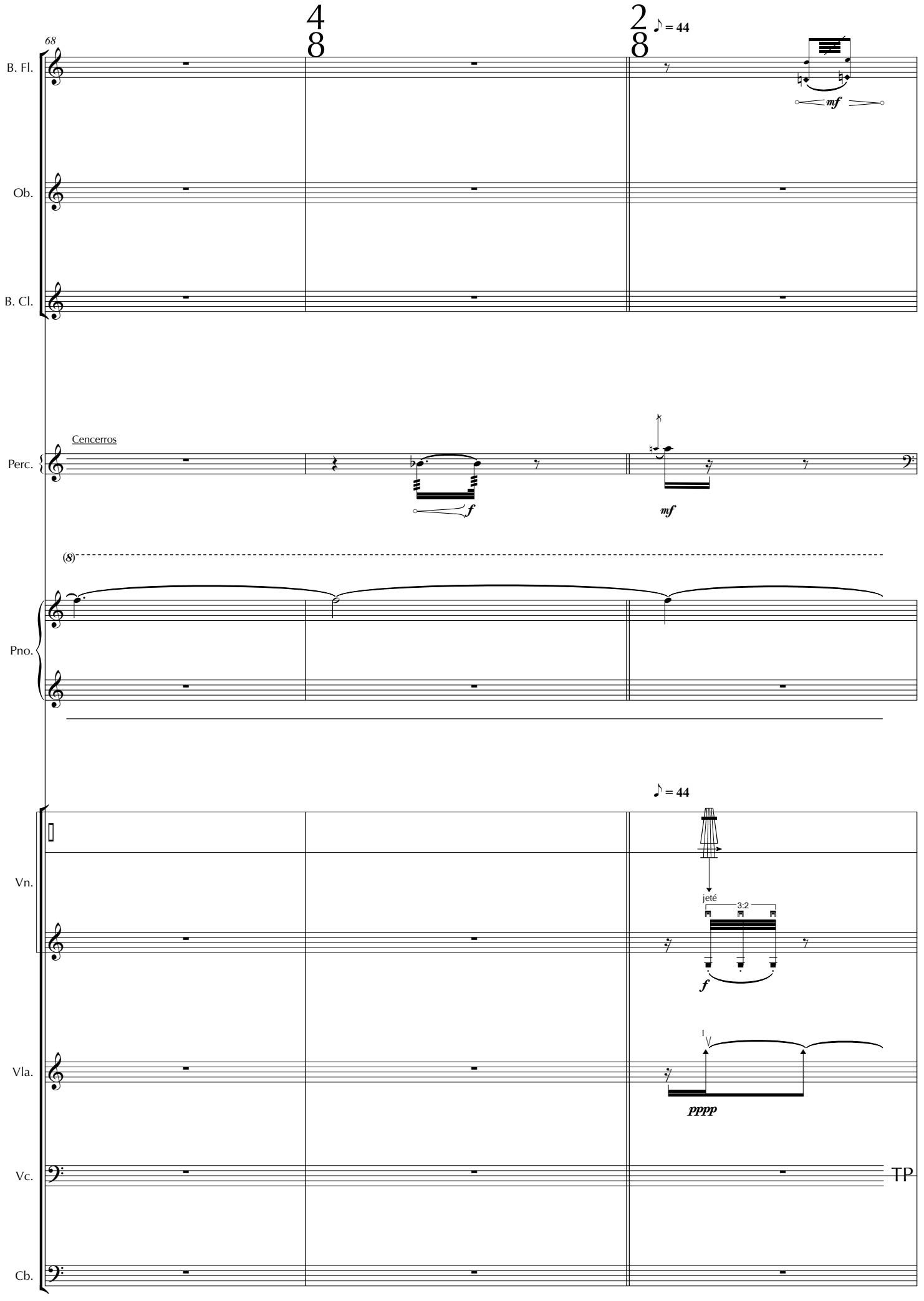

52
I
2
8
3
8
B. Fl.
Ob.
B. Cl.
Perc.
Marimba
NM
M[h]
mp
sfp
pp
Pno.
I
[not muted]
arco
pp
mp
ppp
Vn.
Vla.
pizz
3:2
p
[not muted]
Vc.
arco
mp
Cb.

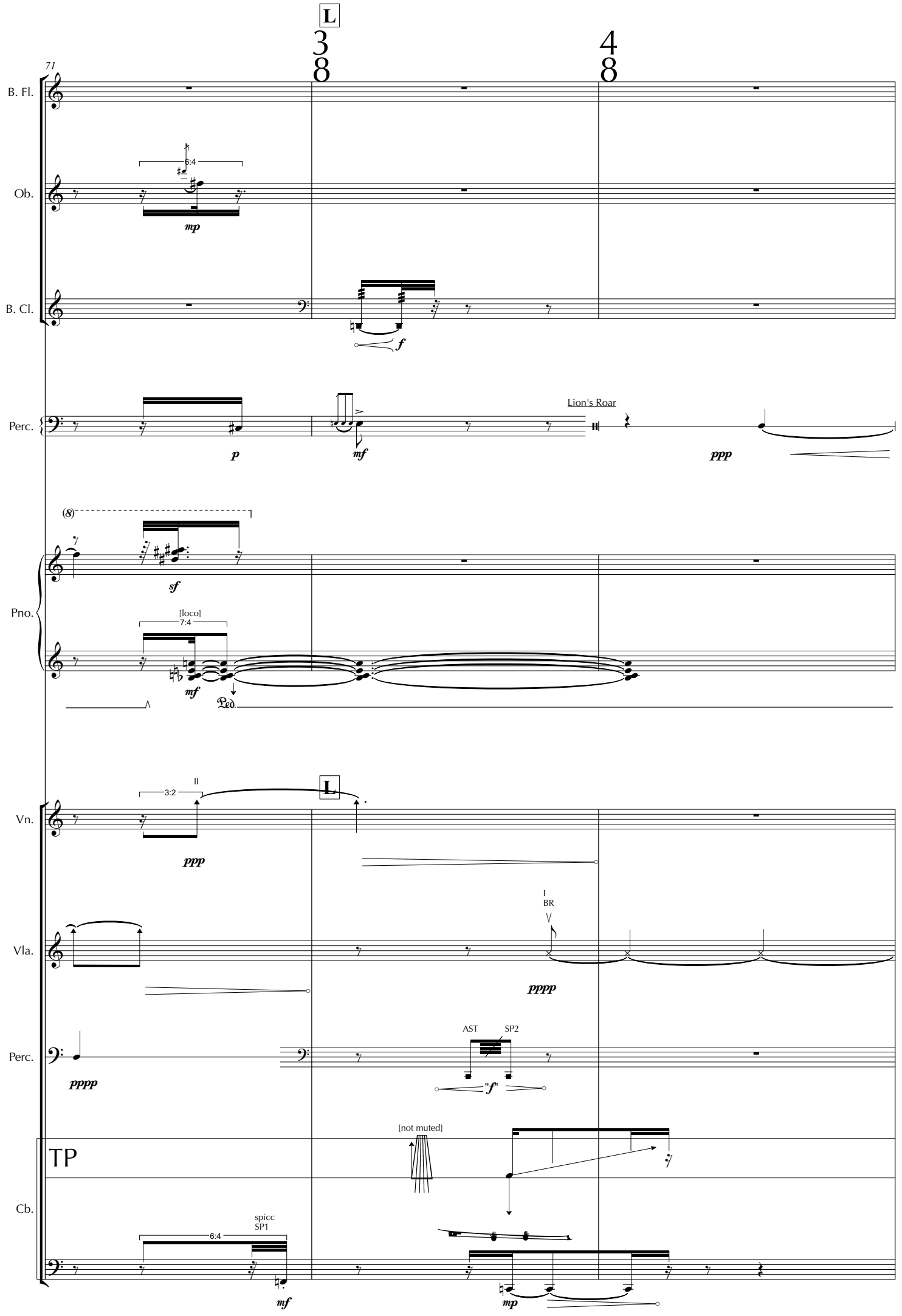

56
3/8
4/8
3/8
B. Fl.
p
mf
Ob.
B. Cl.
p
mf
Thai gongs
Perc.
brush
all over
ppp
Pno.
SP3 - [on the bridge]
Vn.
pp
SP3 - [on the bridge]
Vla.
pp
Vc.
arco
ppp
Cb.
I
p
mf


59
3/8
5:4
5:4
pp
7:4
sf in p
ppp
J
♪ = 44
5/16
mp
3/8
B. Fl.
Ob.
5:4
[bisb]
pp
mf
p
smorzato
pp
mf
B. Cl.
Perc.
R.St
3:2
pp
mf
NM
M[h]
12:8
p
mf
p
Pno.
5:4
8va
mf
[loco]
p
J
♪ = 44
Vn.
bal
mf
pizz
sf
arco - ORD
III
p
Vla.
jeté - I
mf
f
p
ORD
p
Vc.
bal
sf
p
Cb.
pizz
BR
TP
sf
mf
arco
[I]
sf


3/8
4/8
62
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
'R'
6:4
R.St.
R.St.
3:2
3:2
3:2
pizz
IV
[not muted]
pizz
MID
pizz
TP
p
mf
pp
mp
sf in p
sf
+


K
65
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
♪ = 66
Kha
NM
M[h]
Tom- toms
[Hammer]
Ped.
arco
[BOW]
ST
SP3
bal - punta
tall.
pizz
arco
AST
spicc
SP1
[pizz]
MID
arco
ORD
jeté


68
4/8
2/8
♪ = 44
B. Fl.
mf
Ob.
B. Cl.
Cencerros
Perc.
f
mf
(8)
Pno.
♪ = 44
Vn.
jeté
3:2
f
Vla.
I
V
pppp
Vc.
TP
Cb.


L
3/8
4/8
71
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Perc.
TP
Cb.
6:4
mp
f
p
mf
Lion's Roar
ppp
(8)
sf
[loco]
7:4
Ped.
II
3:2
I
BR
pppp
AST
SP2
"f"
[not muted]
spicc
SP1
6:4
mf
mp

74

3/8 5/8 4/8

B. Fl.

T

"sf"

ppp

6:4

p

Ob.

3:2

p

senza vibr → poco vibr

B. Cl.

pppp pp

Perc.

Tom- toms

circularly on the edge

mf

3:2

p

p

Pno.

8va

ppp

[loco]

ppp

p

Vn.

[BOW]
ST

SP3

[on the bridge]

bal
IV

IV

sf p pp

p

Vla.

rasg

3:2

pp

arco
AST

3:2

ppp

Vc.

bal
[I]

mf

pizz
TP

sf

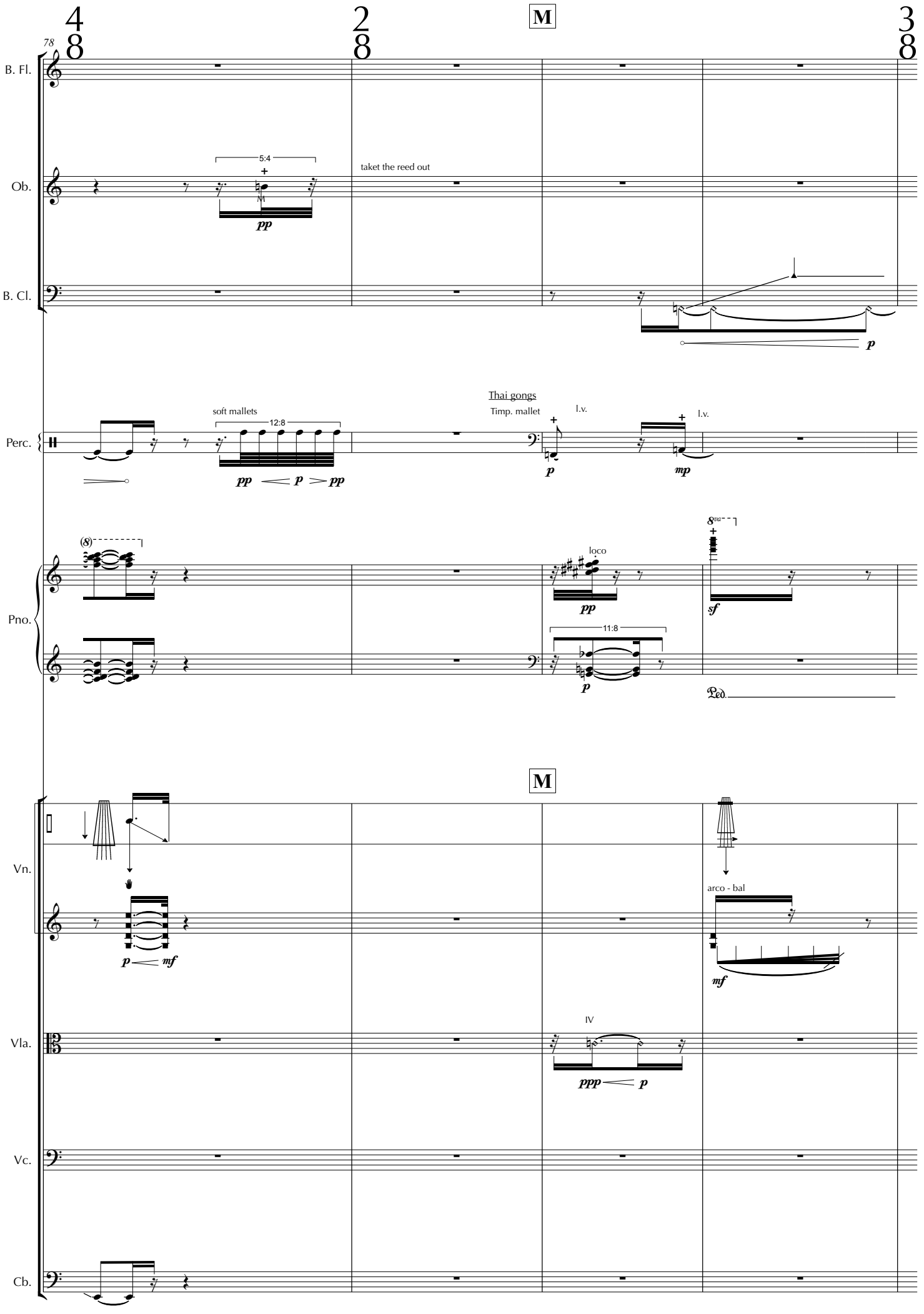
Cb.

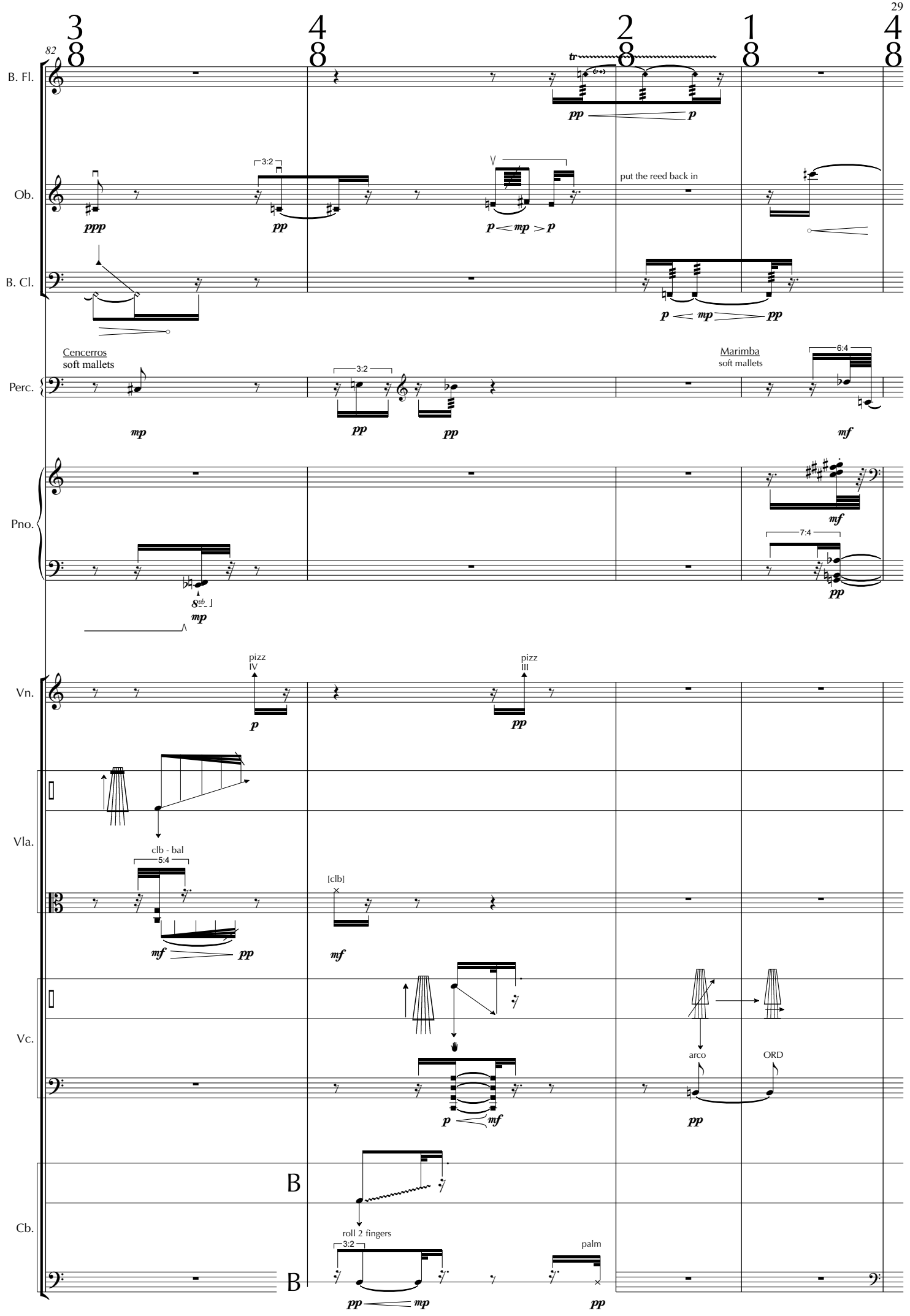
SP3
[on the bridge]

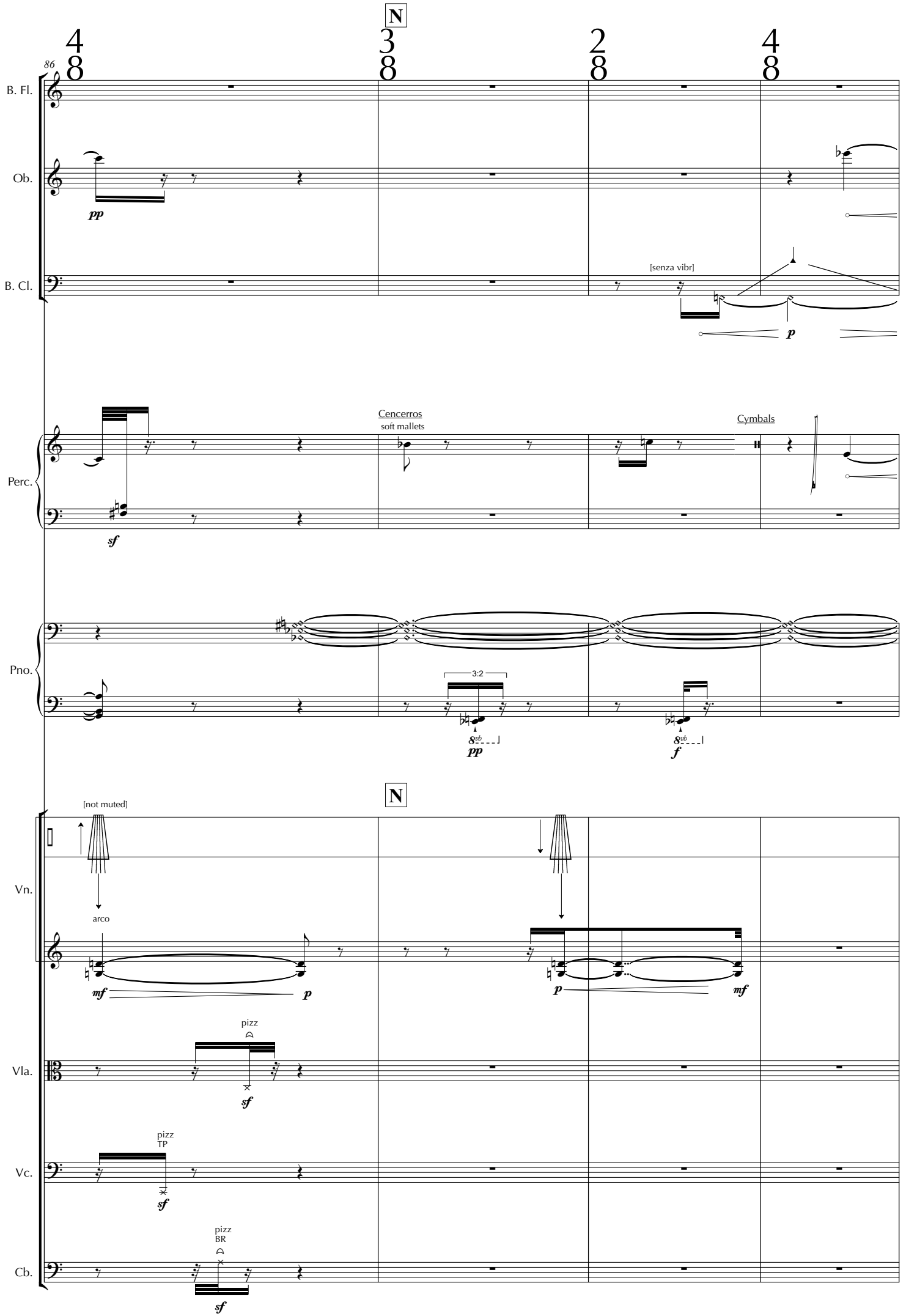
3:2

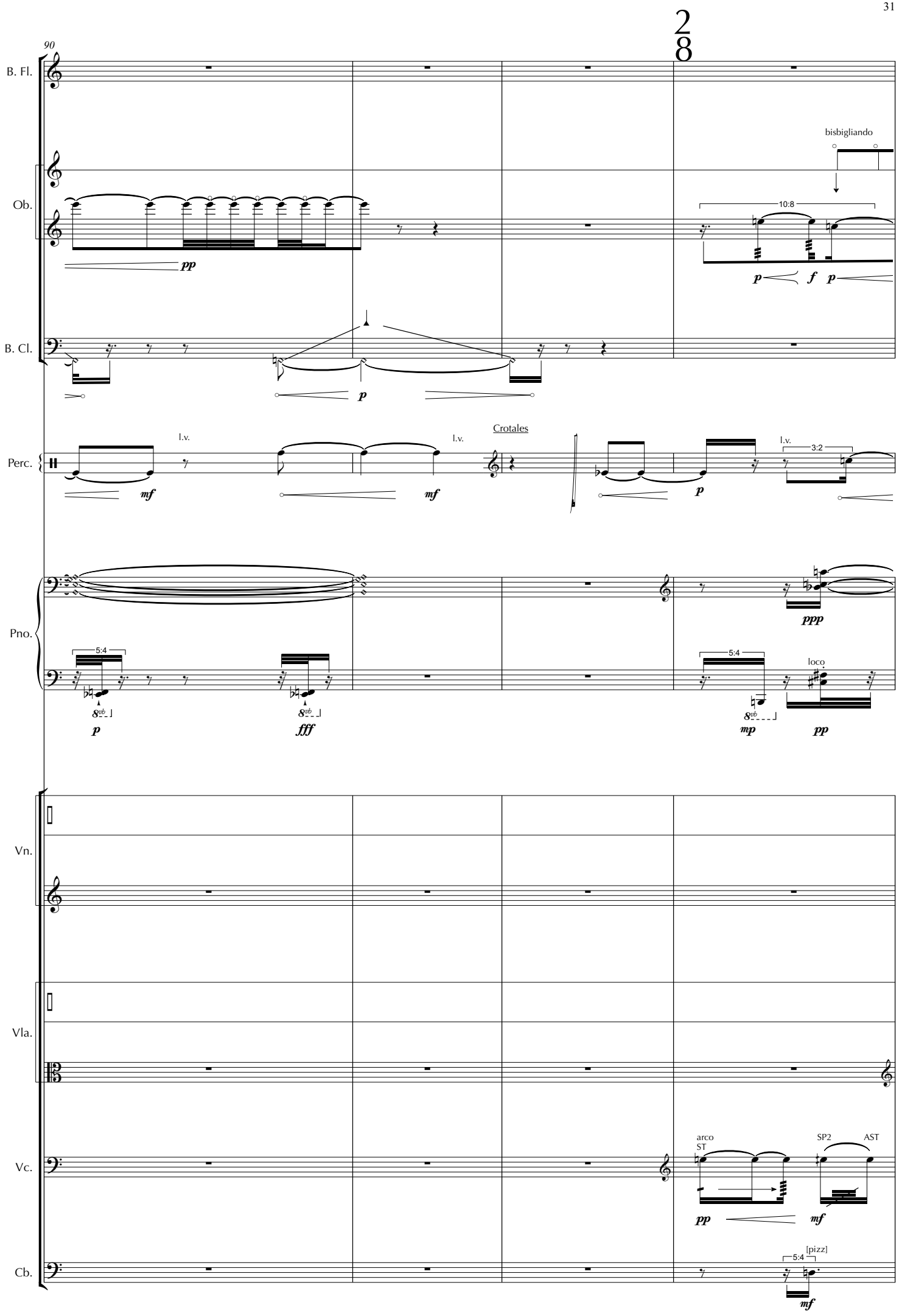
(I)

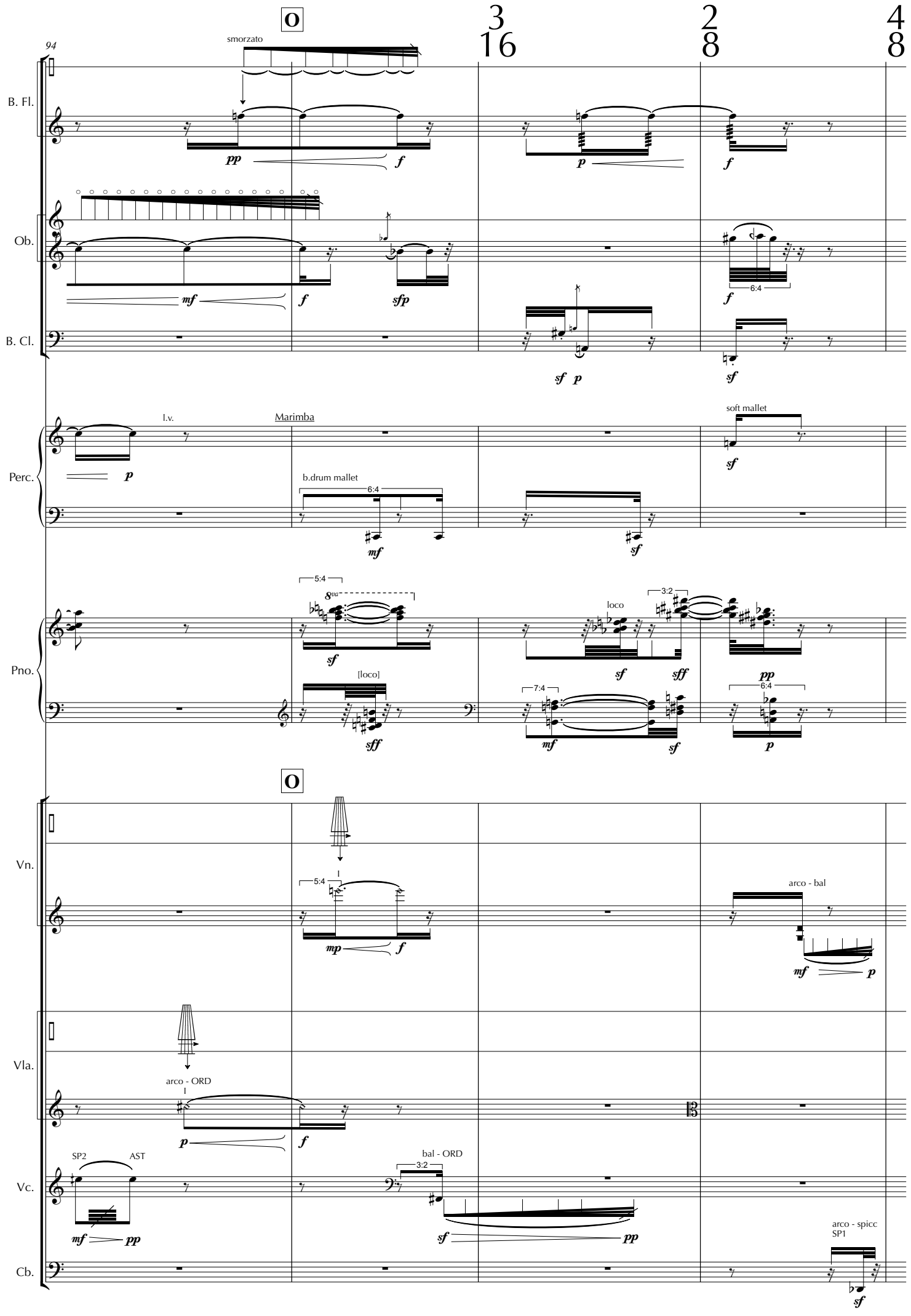
pp

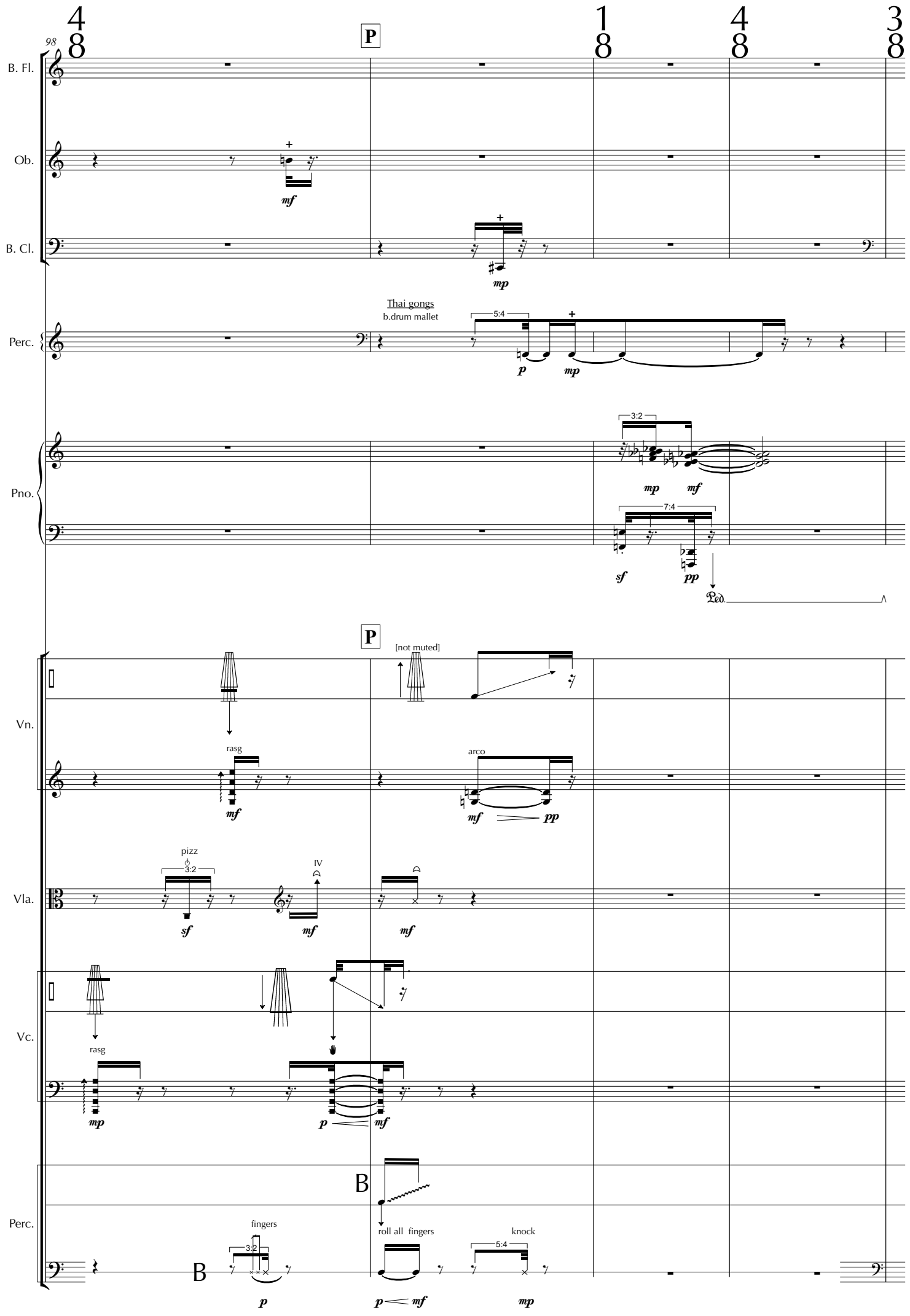

4/8
2/8
M
3/8
78
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
5:4
M
pp
taket the reed out
soft mallets
12:8
pp p pp
Thai gongs
Timp. mallet
l.v.
p
l.v.
mp
(8)
loco
pp
8va
sf
11:8
p
Ped.
M
p mf
arco - bal
mf
IV
ppp p

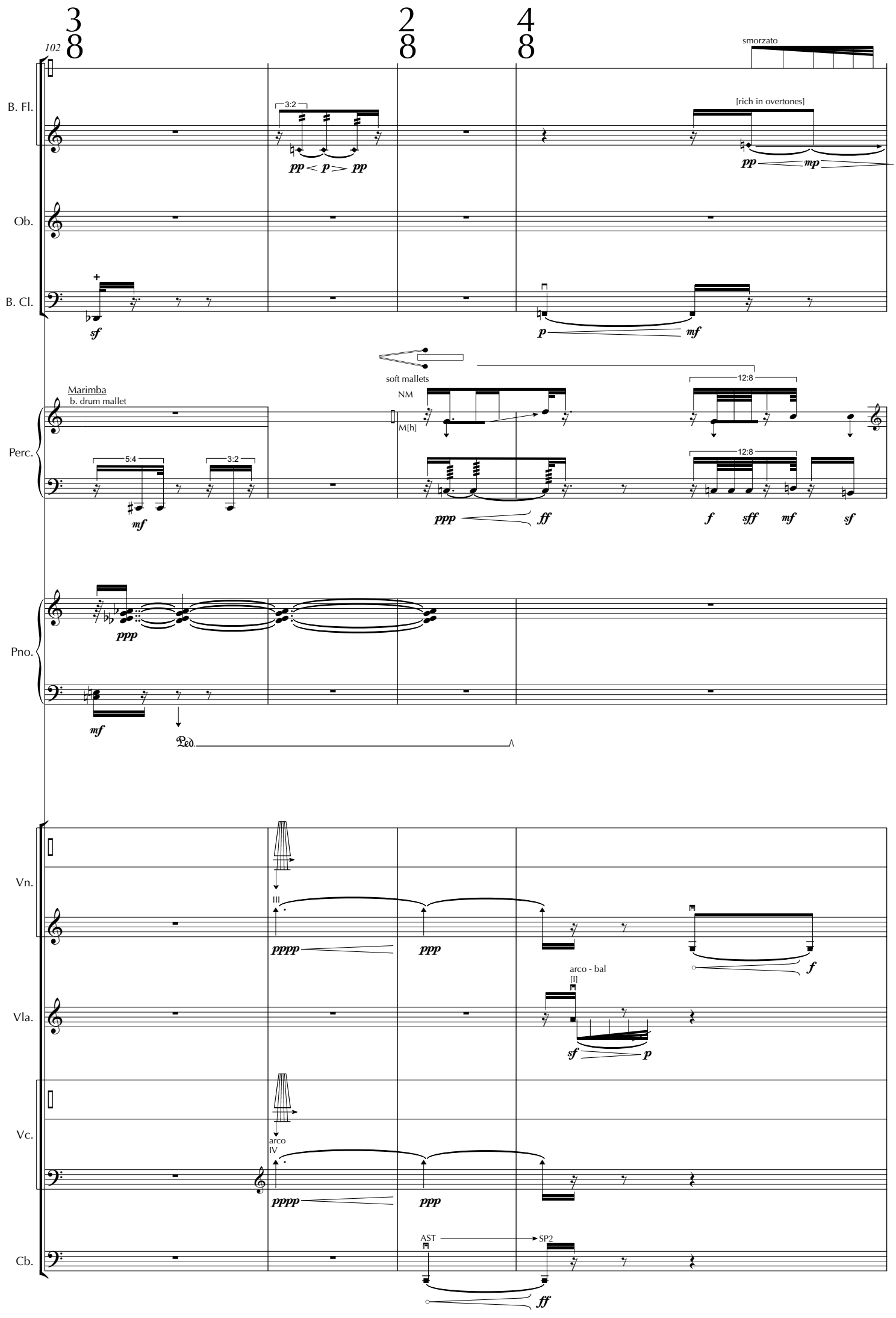

3/8
4/8
2/8
1/8
4/8
82
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
tr
pp
p
ppp
3:2
p < mp > p
put the reed back in
Cencerros
soft mallets
mp
Marimba
soft mallets
6:4
mf
7:4
pizz
IV
pizz
III
clb - bal
5:4
[clb]
mf
arco
ORD
B
roll 2 fingers
palm

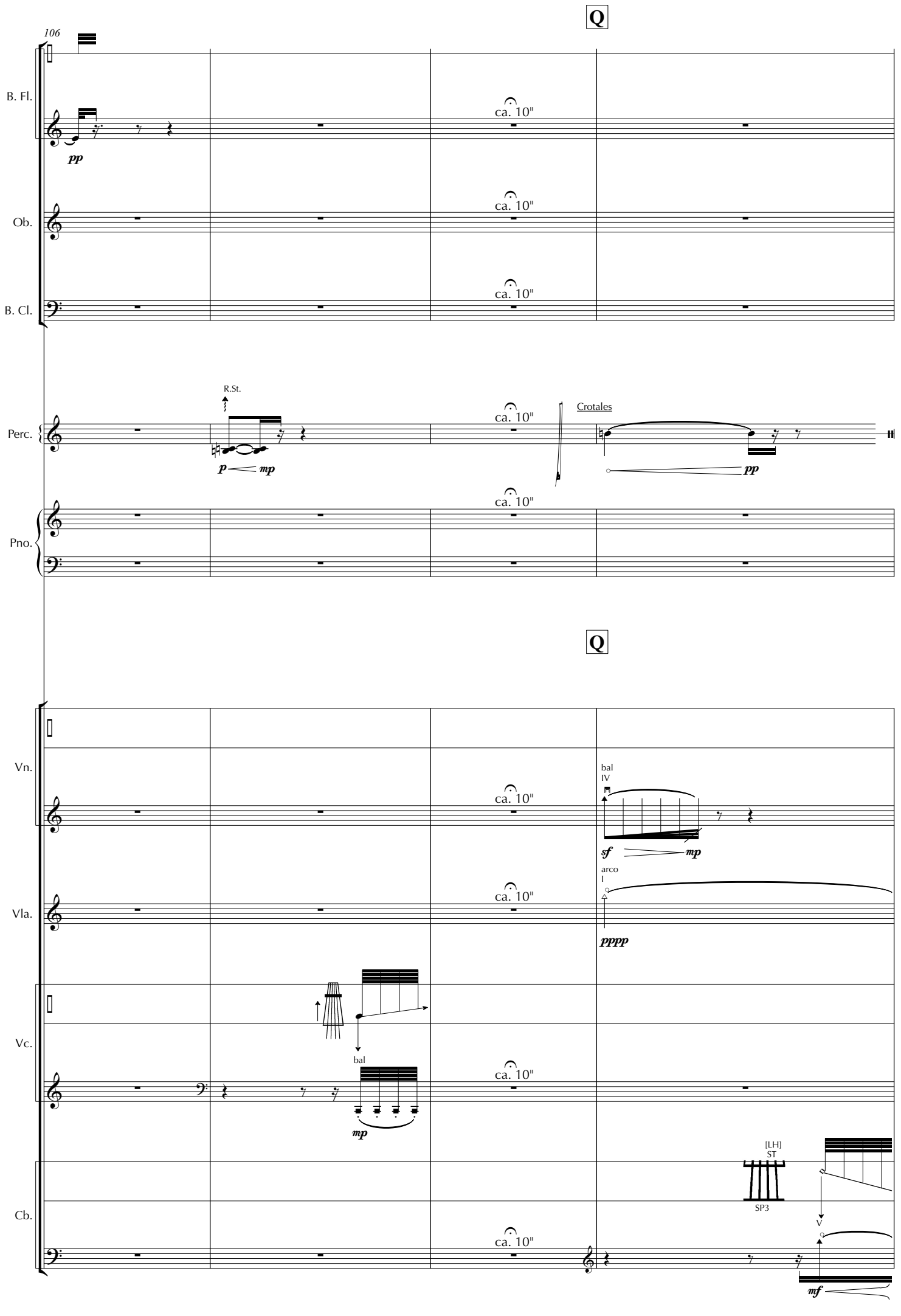

N
4/8
3/8
2/8
4/8
86
B. Fl.
Ob.
B. Cl.
pp
[senza vibr]
p
Perc.
Cencerros
soft mallets
Cymbals
sf
Pno.
3:2
8vb
pp
8vb
f
N
[not muted]
Vn.
arco
mf
p
p
mf
Vla.
pizz
sf
Vc.
pizz
TP
sf
Cb.
pizz
BR
sf

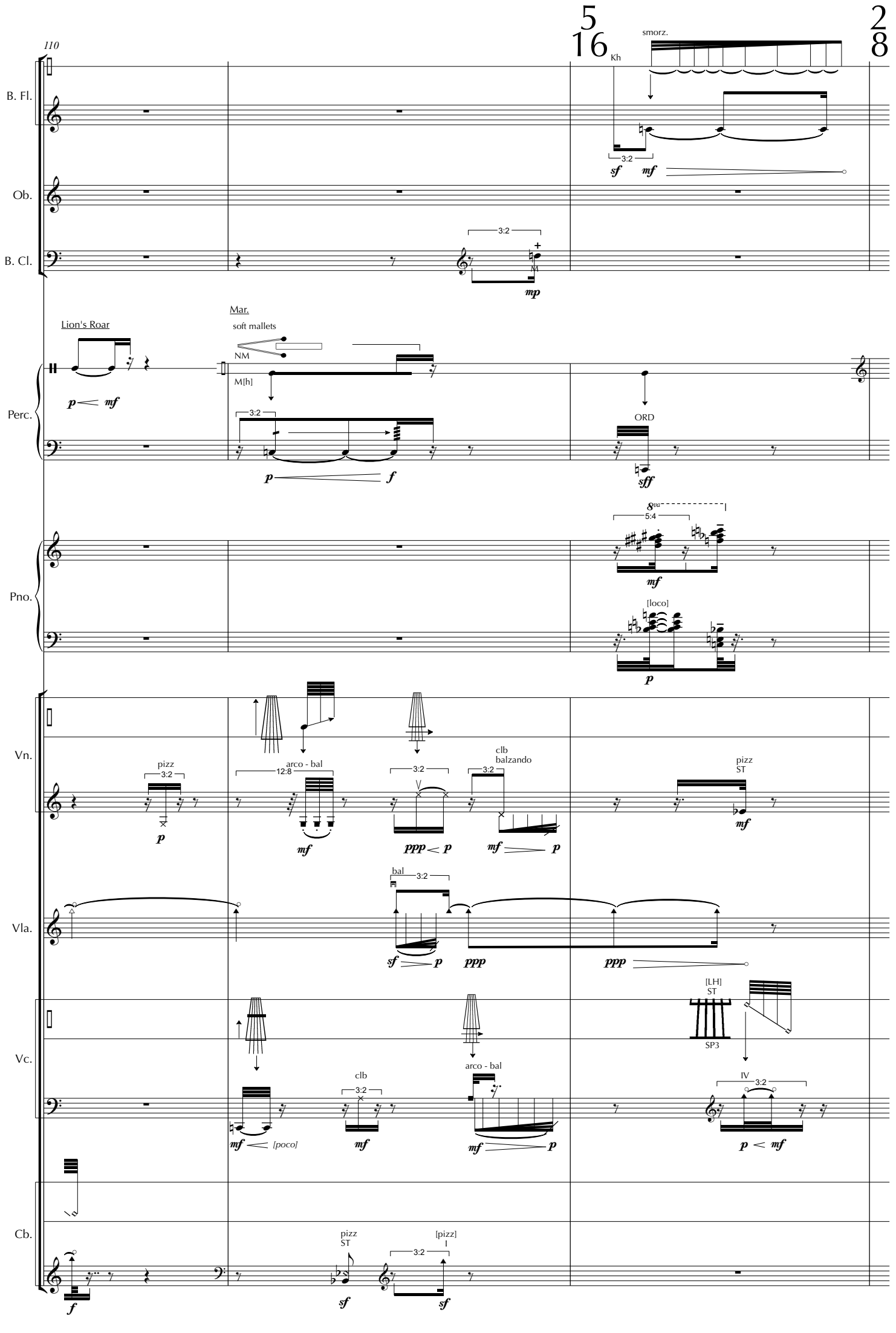

90
2/8
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
bisbigliando
10:8
pp
p
f
p
l.v.
mf
Crotales
3:2
5:4
8vb
fff
mp
loco
ppp
arco
ST
SP2
AST
[pizz]

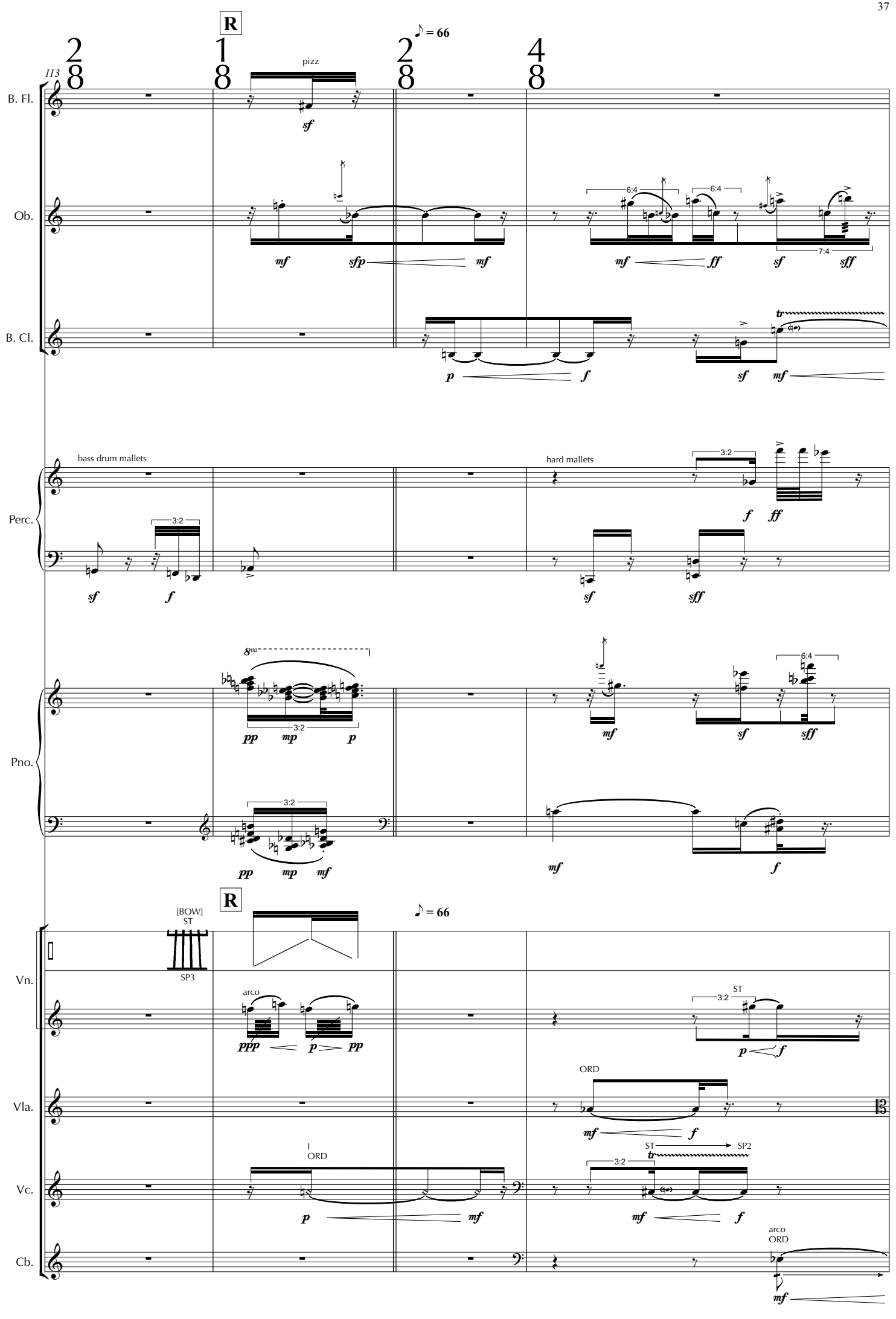

94
smorzato
B. Fl.
Ob.
B. Cl.
Perc.
l.v.
Marimba
b.drum mallet
soft mallet
Pno.
loco
[loco]
Vn.
arco - bal
Vla.
arco - ORD
Vc.
SP2
AST
bal - ORD
arco - spicc
SP1
Cb.

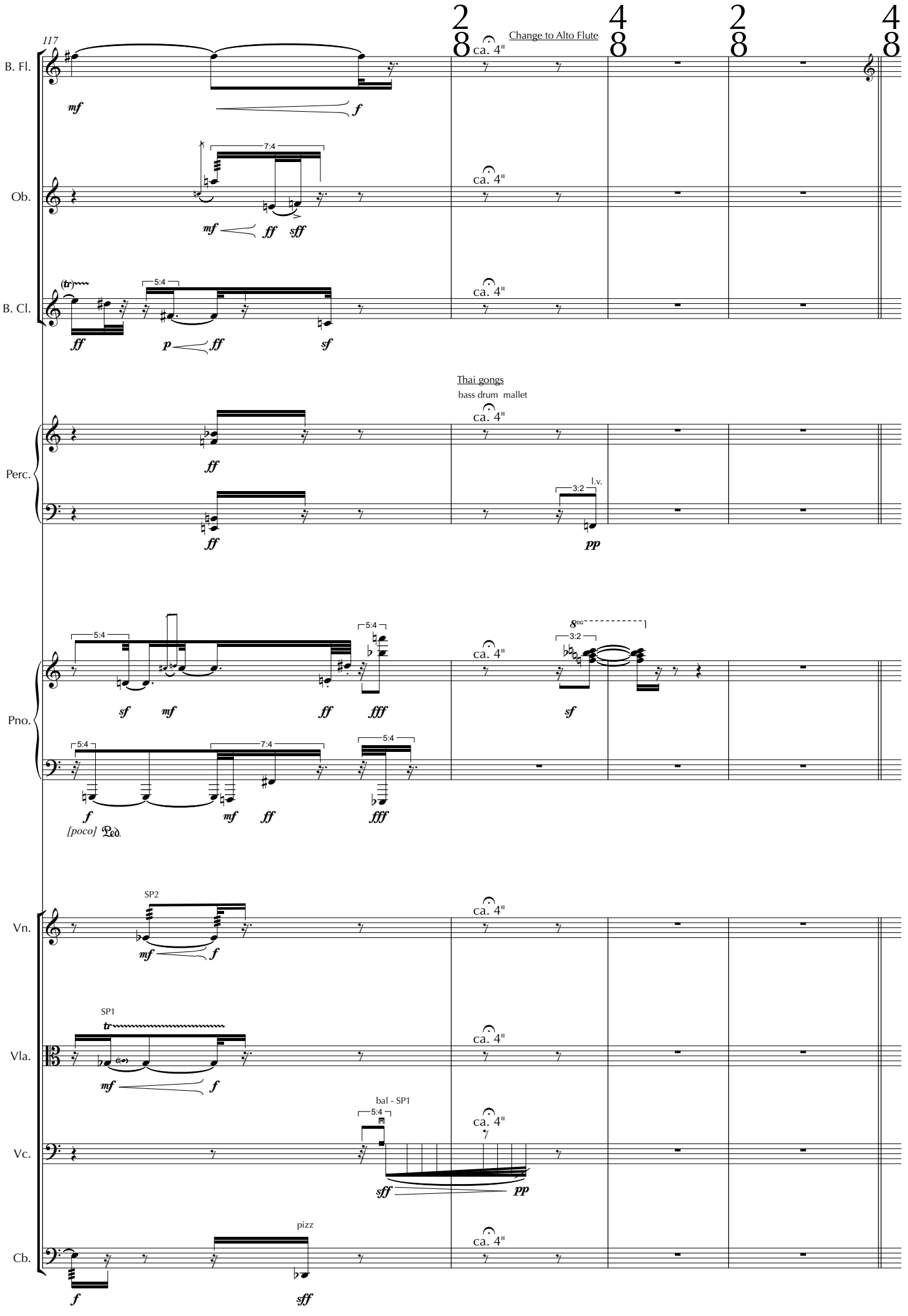

98
4/8
P
1/8
4/8
3/8
B. Fl.
Ob.
B. Cl.
Perc.
Thai gongs
b.drum mallet
5:4
Pno.
3:2
7:4
Ped.
P
[not muted]
Vn.
rasg
arco
Vla.
pizz
3:2
IV
Vc.
rasg
B
Perc.
fingers
3:2
roll all fingers
knock
5:4
B

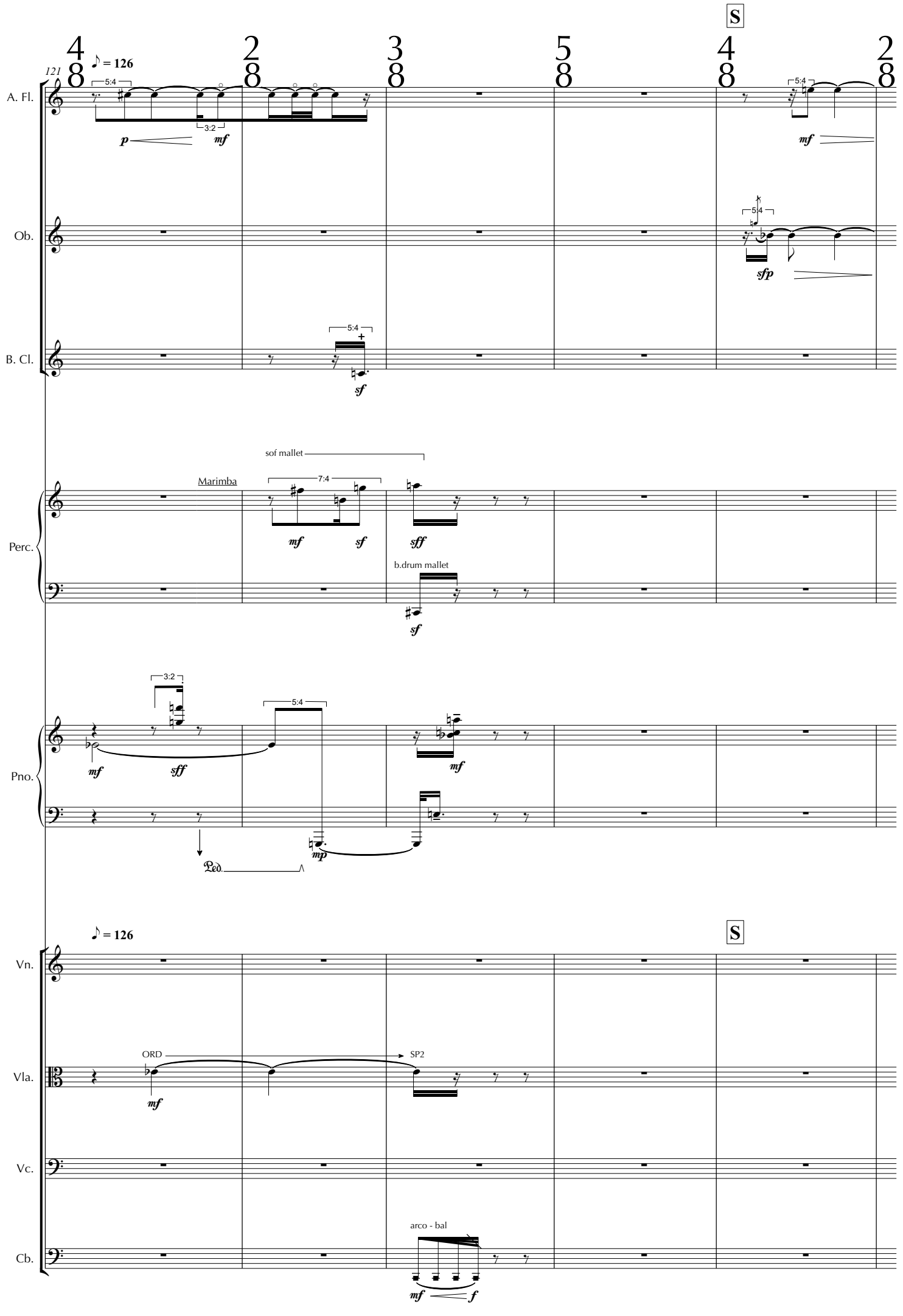

3/8
2/8
4/8
102
smorzato
B. Fl.
3:2
pp < p > pp
[rich in overtones]
pp
mp
Ob.
B. Cl.
sf
p
mf
soft mallets
NM
M[h]
12:8
Marimba
b. drum mallet
Perc.
5:4
3:2
mf
ppp
ff
12:8
f
sff
mf
sf
Pno.
ppp
mf
Ped.
Vn.
III
pppp
ppp
f
arco - bal
[I]
Vla.
sf
p
Vc.
arco
IV
pppp
ppp
AST
SP2
Cb.
ff

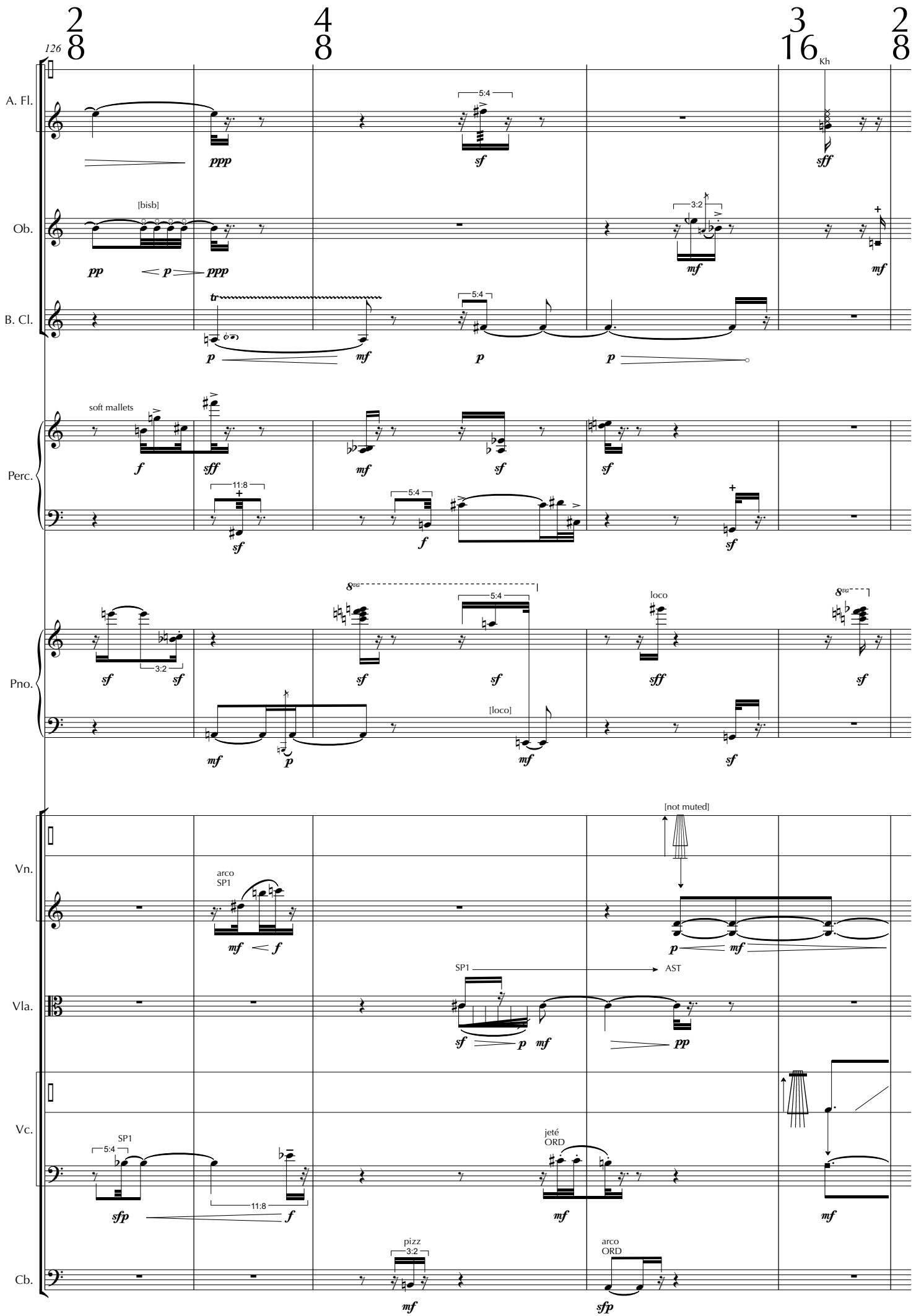

Q
106
B. Fl.
pp
ca. 10"
Ob.
ca. 10"
B. Cl.
ca. 10"
R.St.
Perc.
p
mp
ca. 10"
Crotales
pp
Pno.
ca. 10"
Q
Vn.
ca. 10"
bal
IV
sf
mp
Vla.
ca. 10"
arco
I
pppp
Vc.
bal
mp
ca. 10"
[LH]
ST
SP3
V
Cb.
ca. 10"
mf

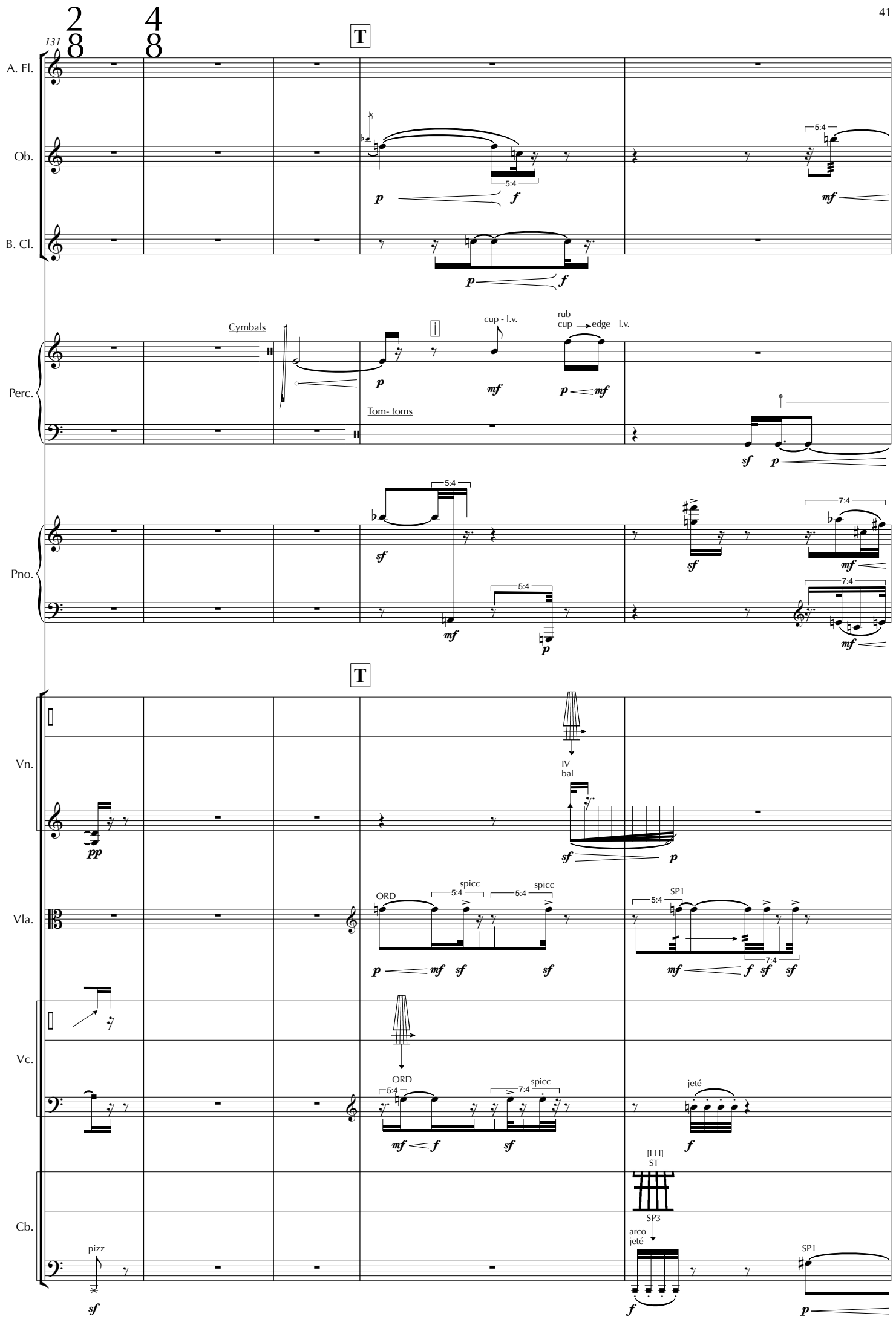

110
5/16
2/8
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
smorz.
Kh
3:2
sf mf
mp
Mar.
soft mallets
Lion's Roar
NM
M[h]
p mf
p f
ORD
sff
8va
5:4
mf
[loco]
p
pizz
arco - bal
12:8
clb
balzando
ppp p
mf p
pizz ST
bal
sf p
ppp
[LH] ST
SP3
[poco]
IV
p mf
pizz ST
[pizz] I
f
sf

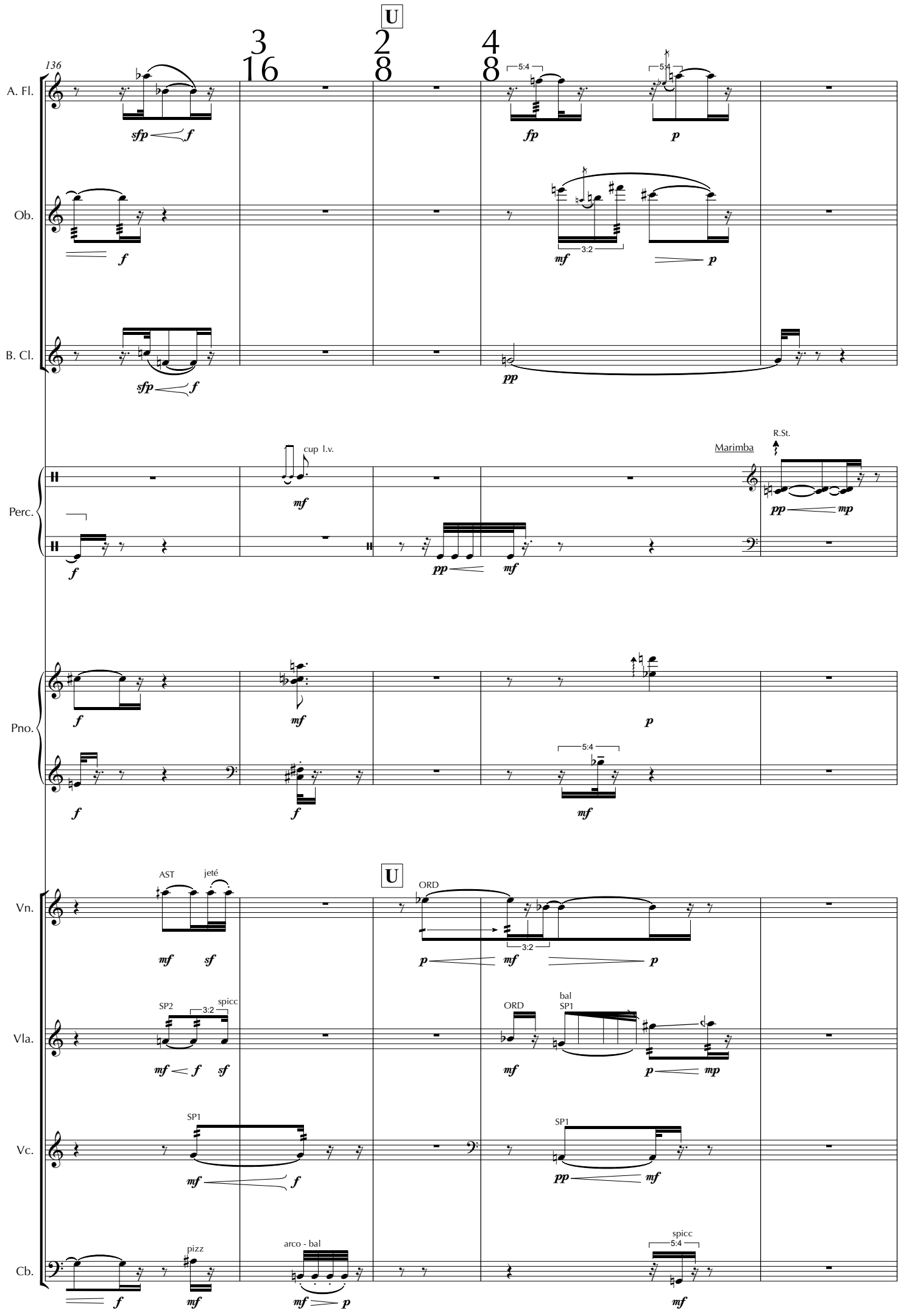

R
♪ = 66
113
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
pizz
bass drum mallets
hard mallets
[BOW]
ST
SP3
arco
ORD
I
ST
SP2

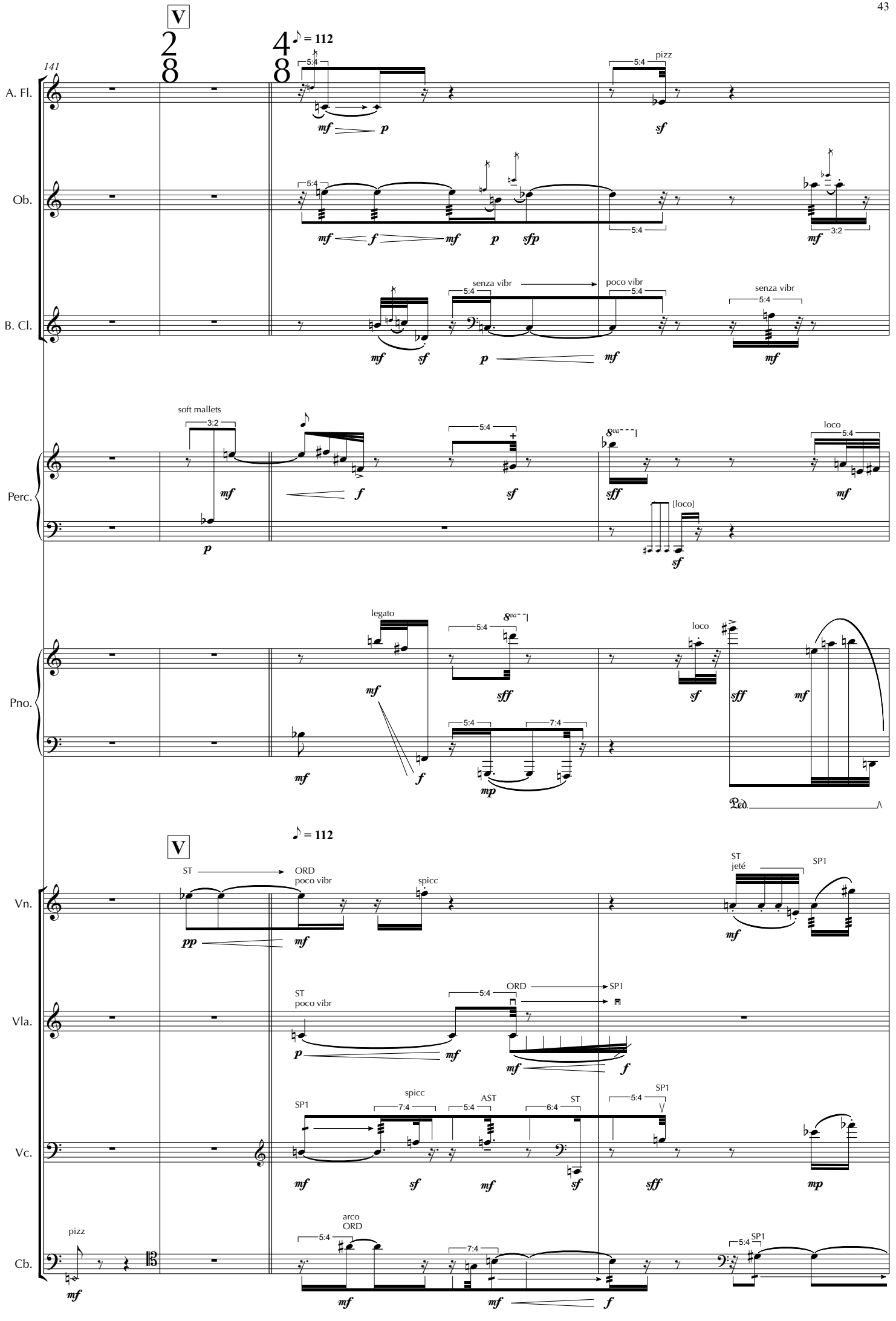

117
2/8
4/8
2/8
4/8
Change to Alto Flute
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
ca. 4"
7:4
5:4
3:2
l.v.
Thai gongs
bass drum mallet
8va
SP2
SP1
bal - SP1
pizz
[poco] Ped.

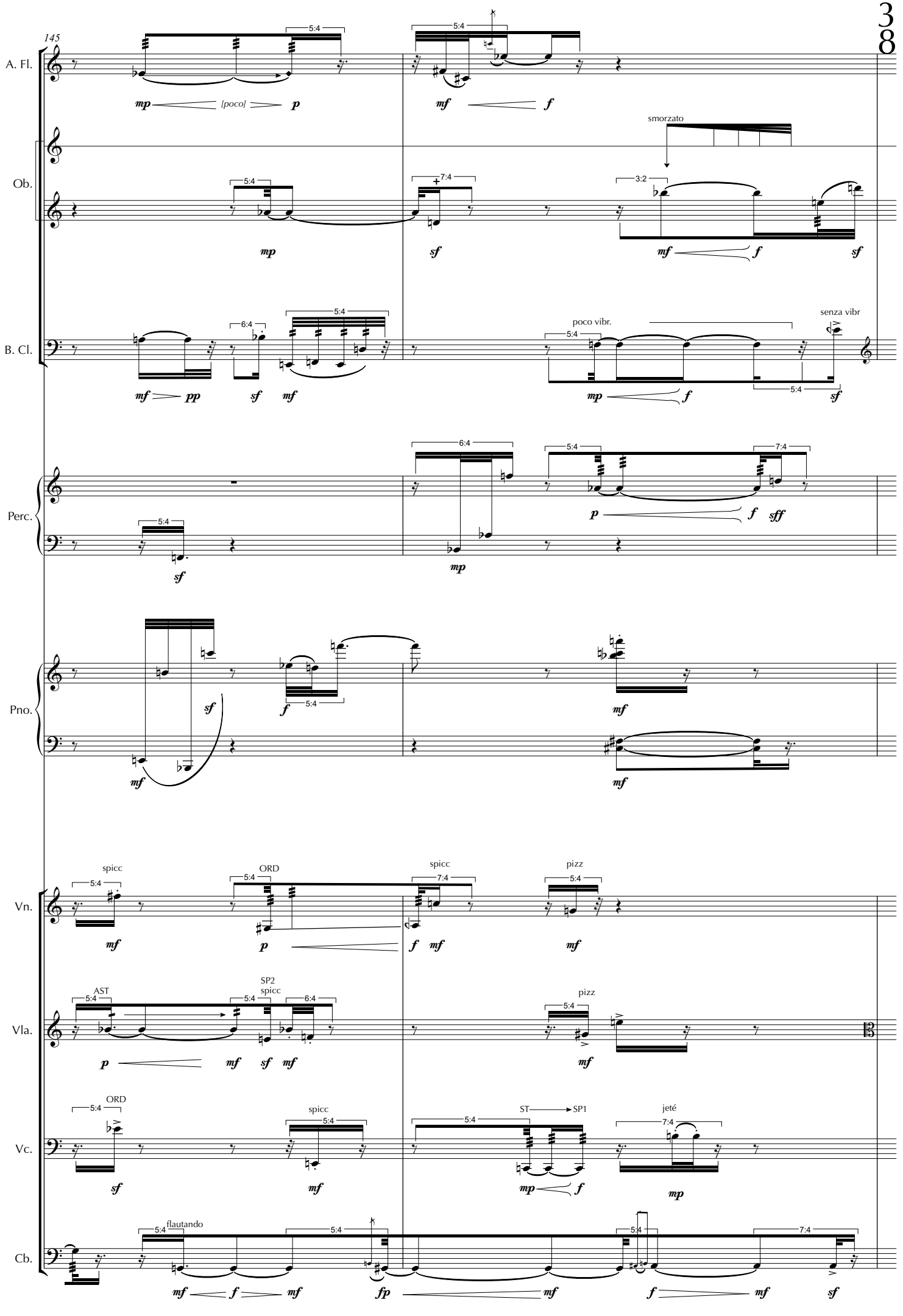

S
121
♪ = 126
A. Fl.
Ob.
B. Cl.
Perc.
Marimba
sof mallet
b.drum mallet
Pno.
Ped.
Vn.
Vla.
ORD
SP2
Vc.
Cb.
arco - bal

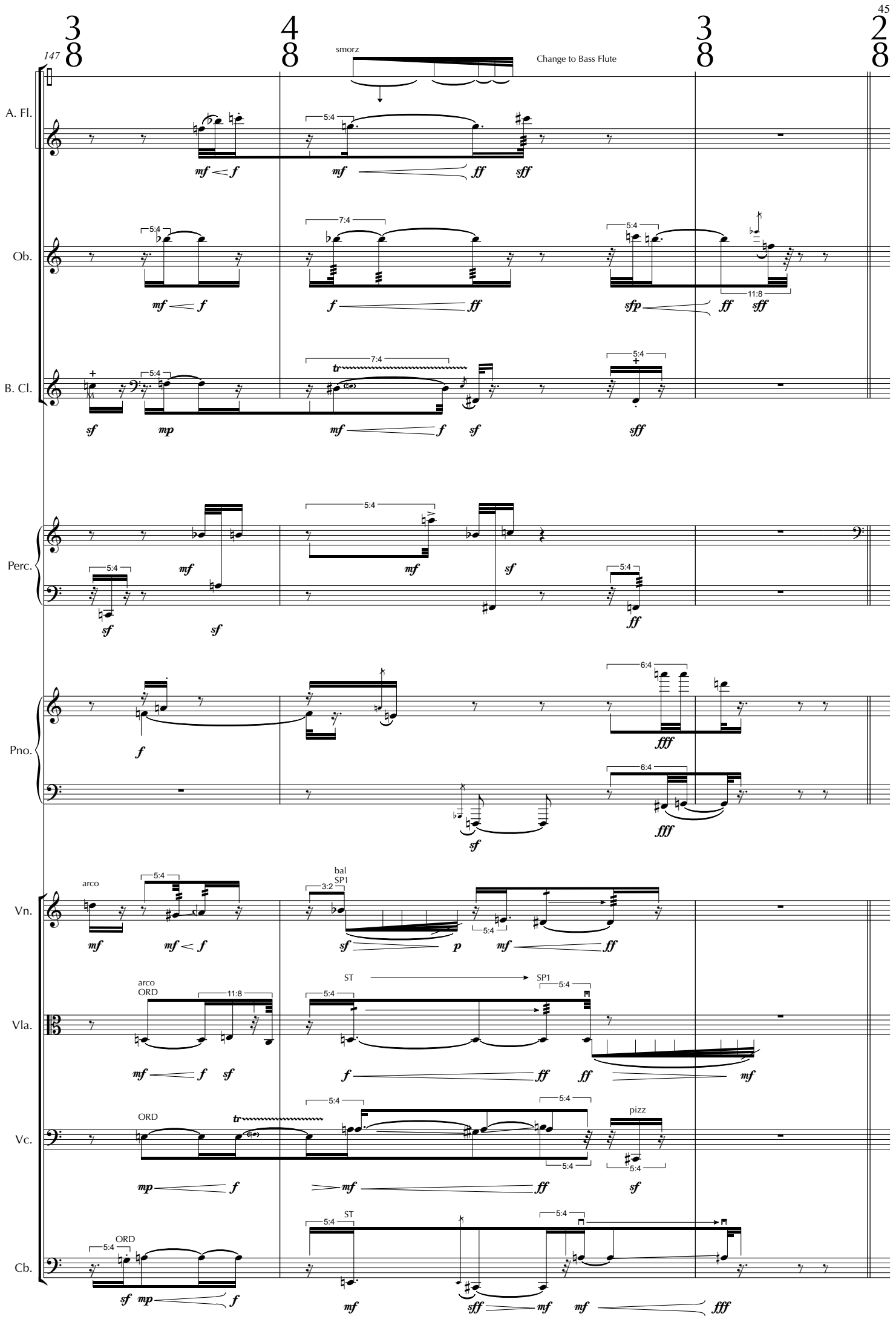

126
2/8
4/8
3/16
2/8
Kh
A. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
[bisb]
soft mallets
[loco]
loco
[not muted]
arco
SP1
AST
jeté
ORD
pizz
arco
ORD
5:4
3:2
11:8
ppp
pp
p
mf
sf
sff
f
sfp
8va

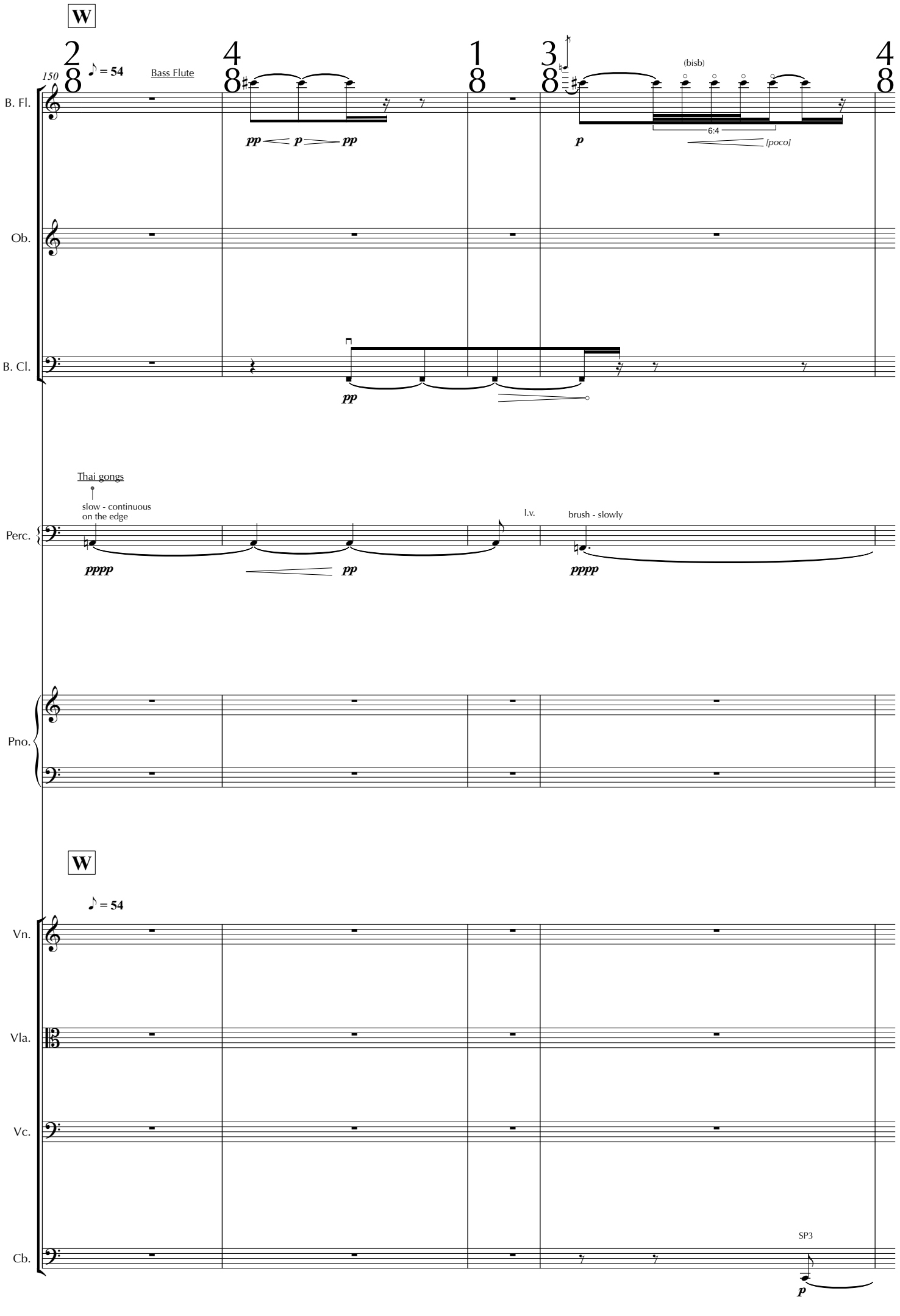

131
2/8
4/8
T
A. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
Cymbals
Tom- toms
cup - l.v.
rub cup → edge l.v.
5:4
7:4
IV bal
ORD
spicc
SP1
jeté
[LH] ST
SP3
arco jeté
pizz
pp
p
mf
f
sf

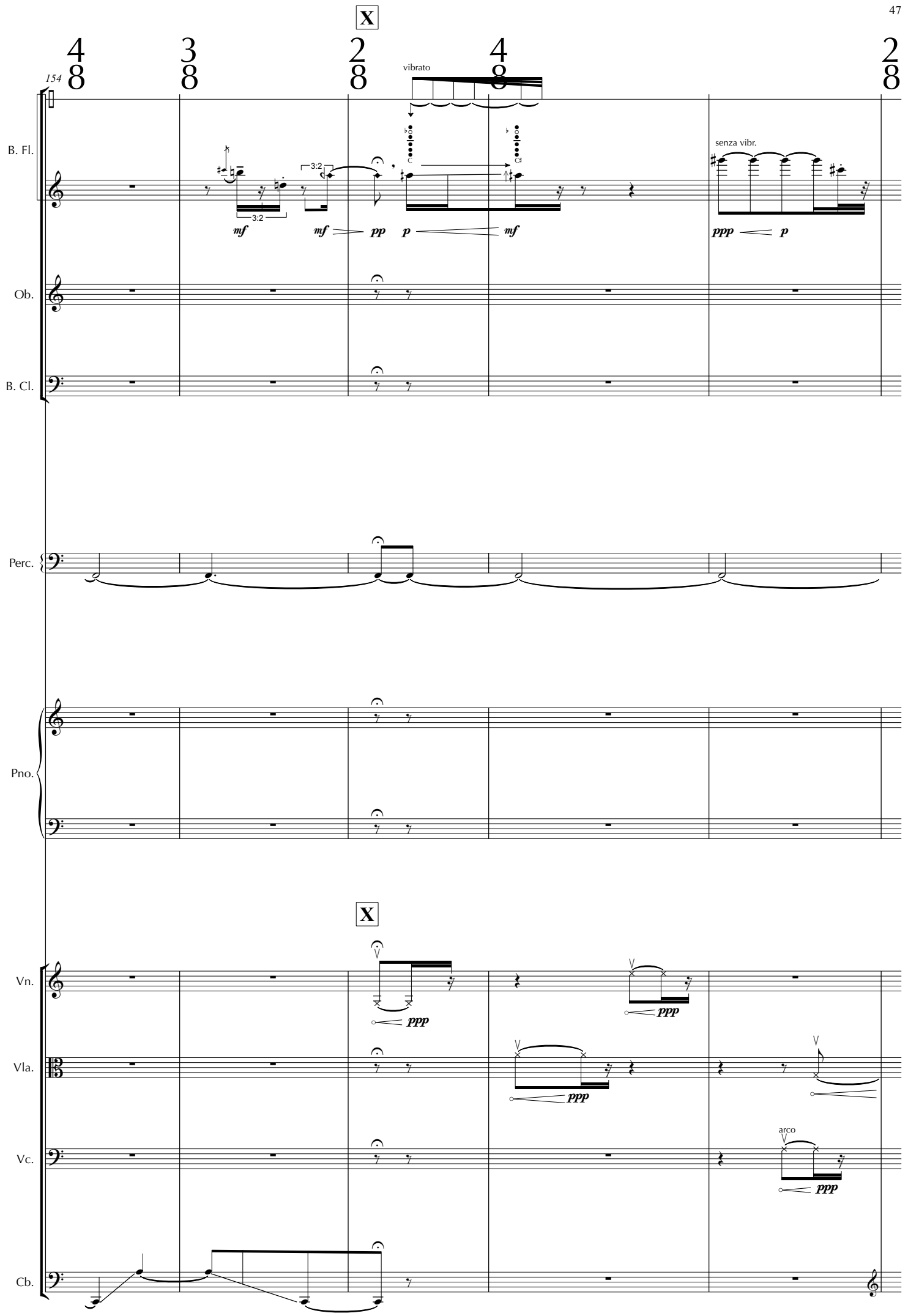

U
3/16
2/8
4/8
136
A. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
sfp
f
fp
p
mf
pp
mp
5:4
3:2
cup l.v.
Marimba
R.St.
AST
jeté
ORD
SP2
spicc
bal
SP1
pizz
arco - bal

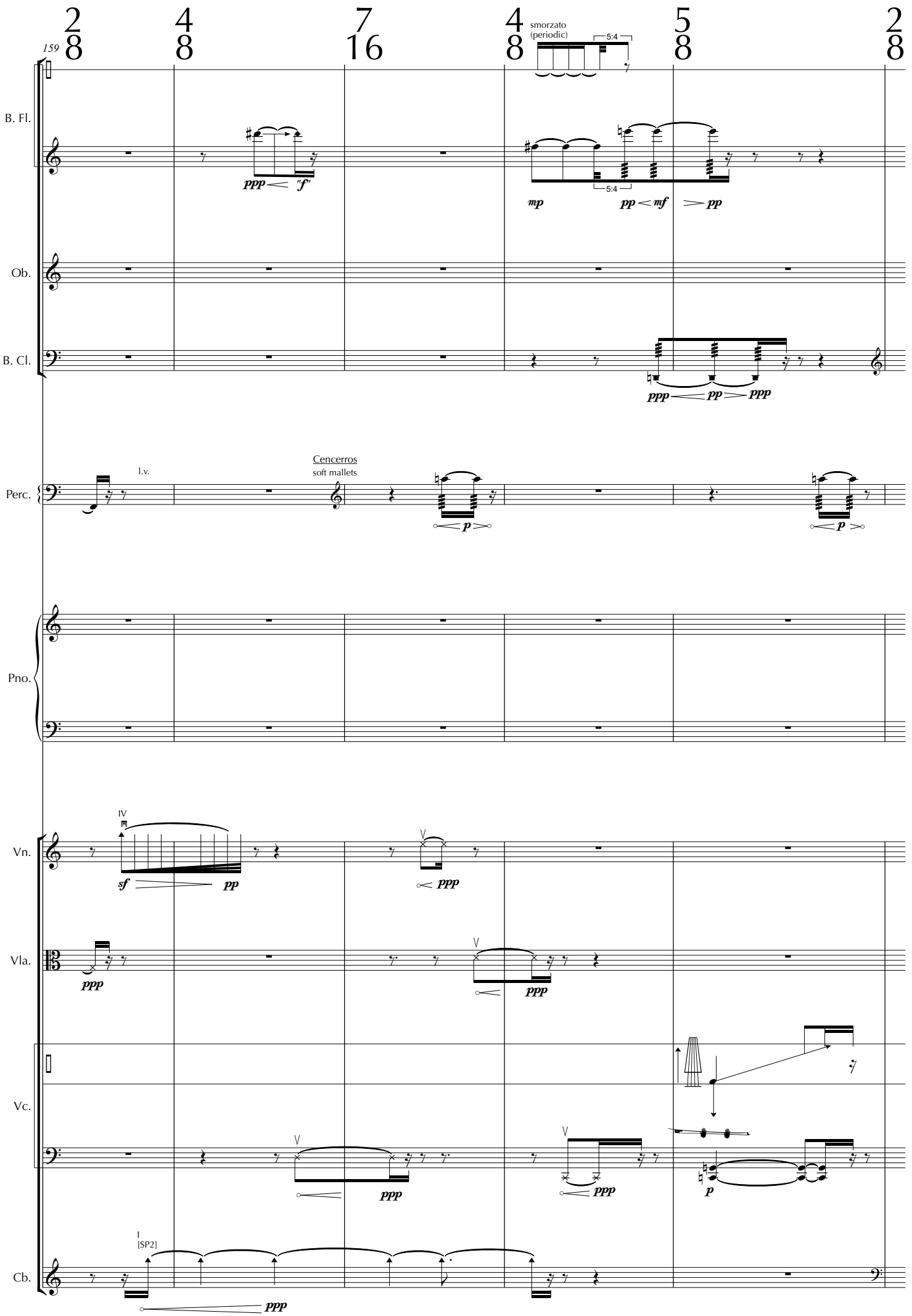

V
2/8
4/8
♪ = 112
141
A. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
pizz
senza vibr
poco vibr
soft mallets
loco
[loco]
legato
ST
ORD
poco vibr
spicc
ST
jeté
SP1
AST
arco
ORD
Ped.

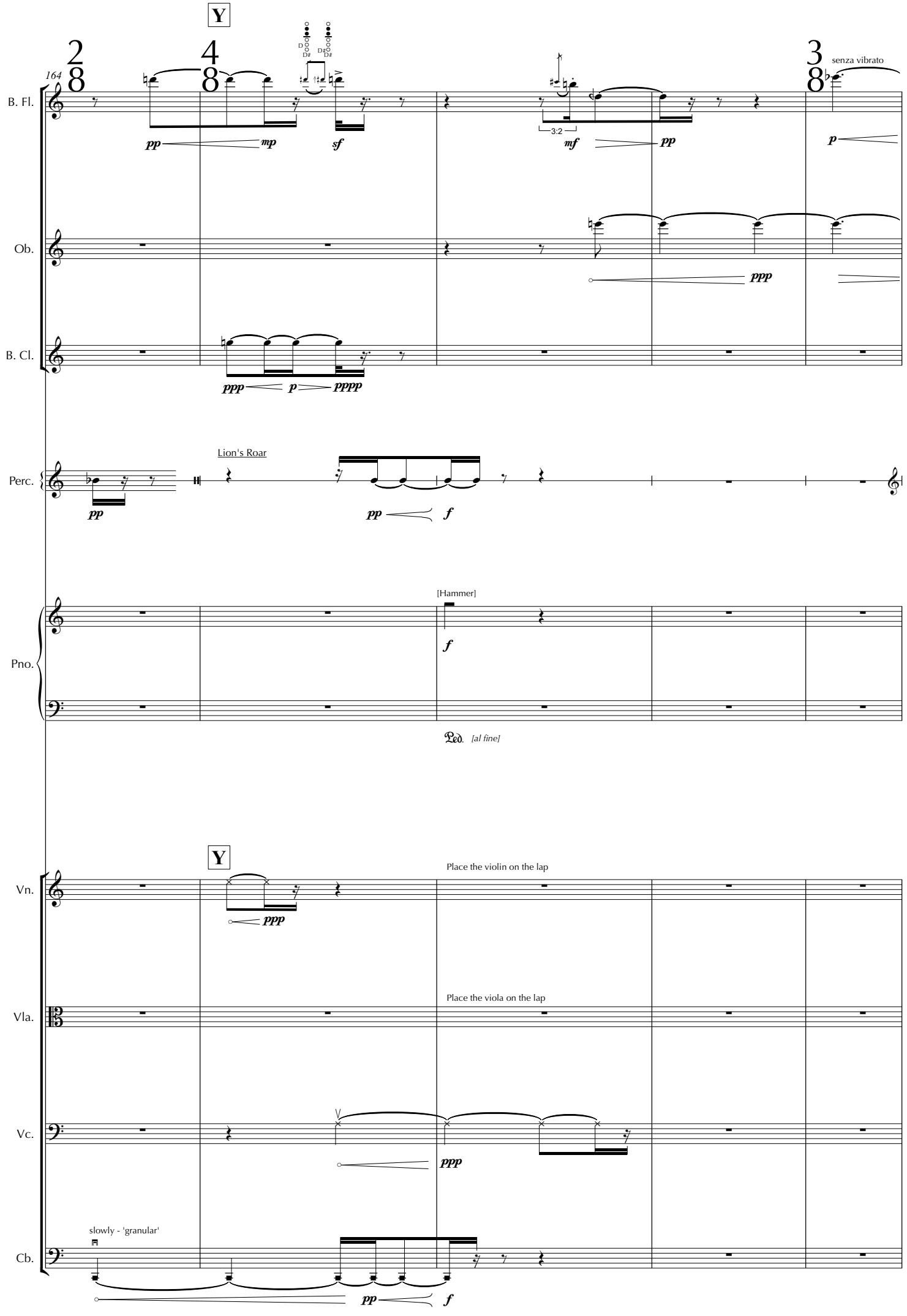

145
A. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
smorzato
poco vib.
senza vibr
spicc
ORD
pizz
AST
SP2
ST → SP1
jeté
flautando
3
8

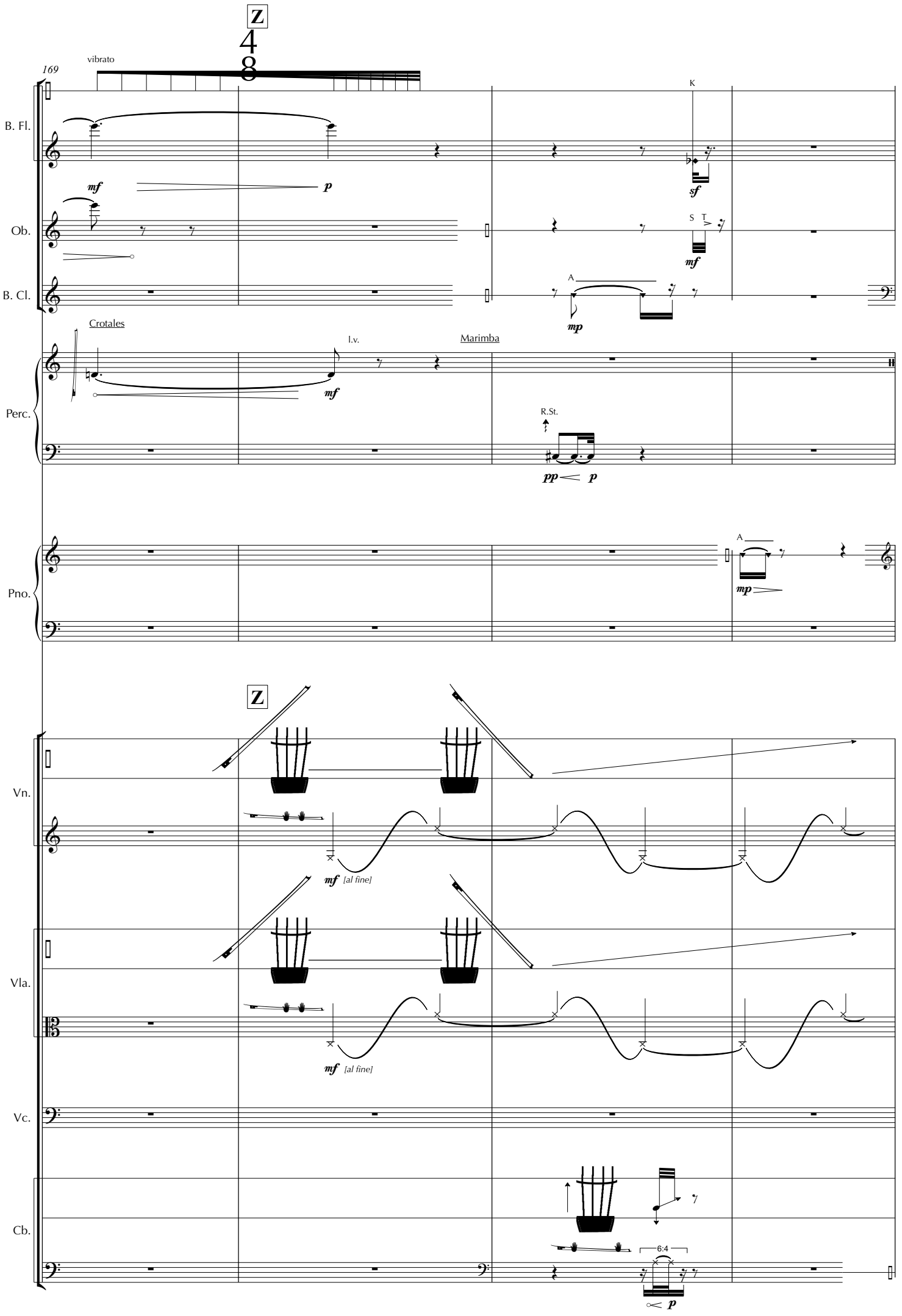

147
3/8
4/8
3/8
2/8
smorz
Change to Bass Flute
A. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
arco
ORD
ST
SP1
bal
pizz
5:4
7:4
6:4
11:8
3:2

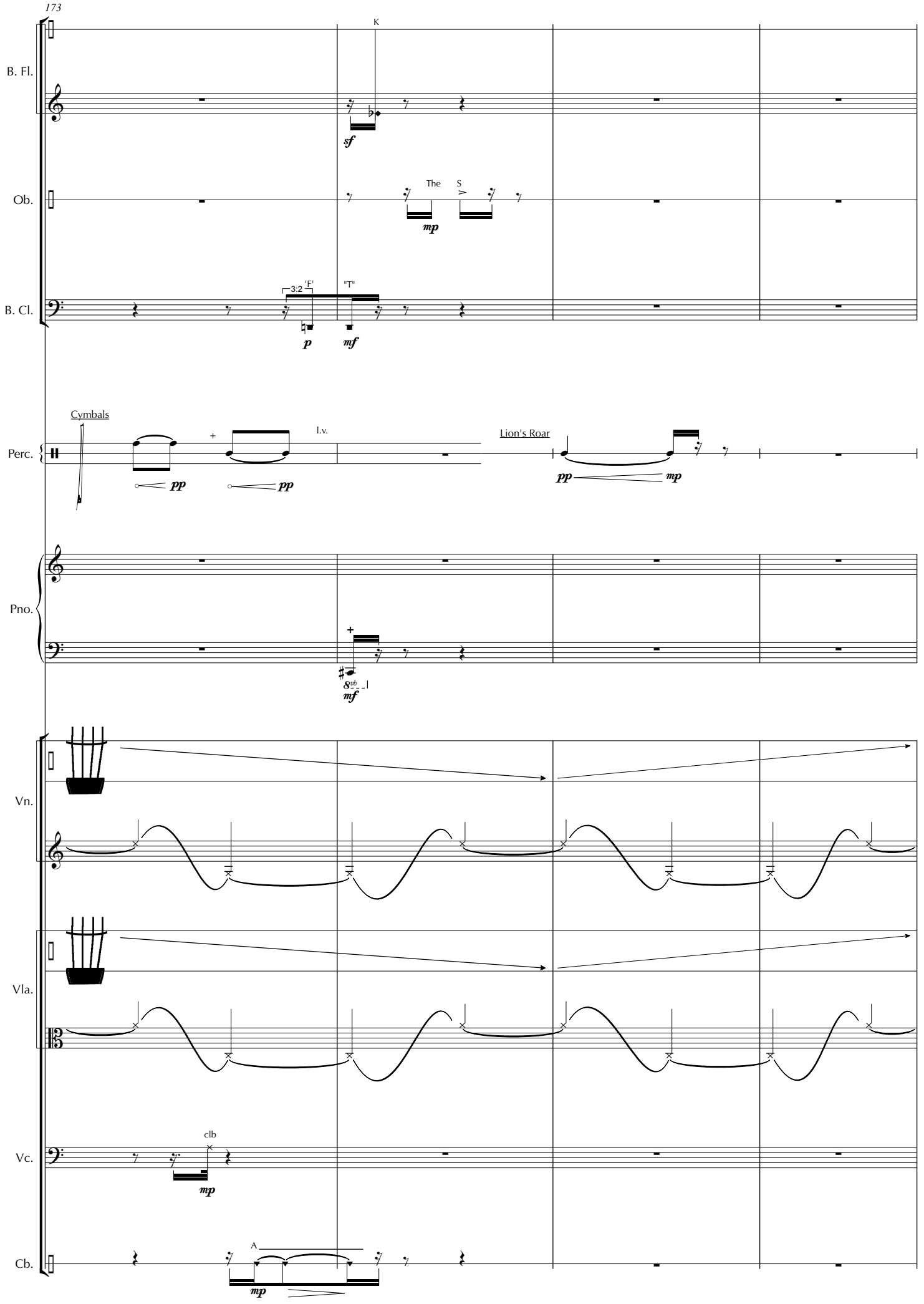

W
150
♪ = 54
Bass Flute
B. Fl.
pp p pp
(bisb)
6:4
p
[poco]
Ob.
B. Cl.
pp
Thai gongs
slow - continuous
on the edge
Perc.
pppp
pp
l.v.
brush - slowly
pppp
Pno.
W
♪ = 54
Vn.
Vla.
Vc.
Cb.
SP3
p

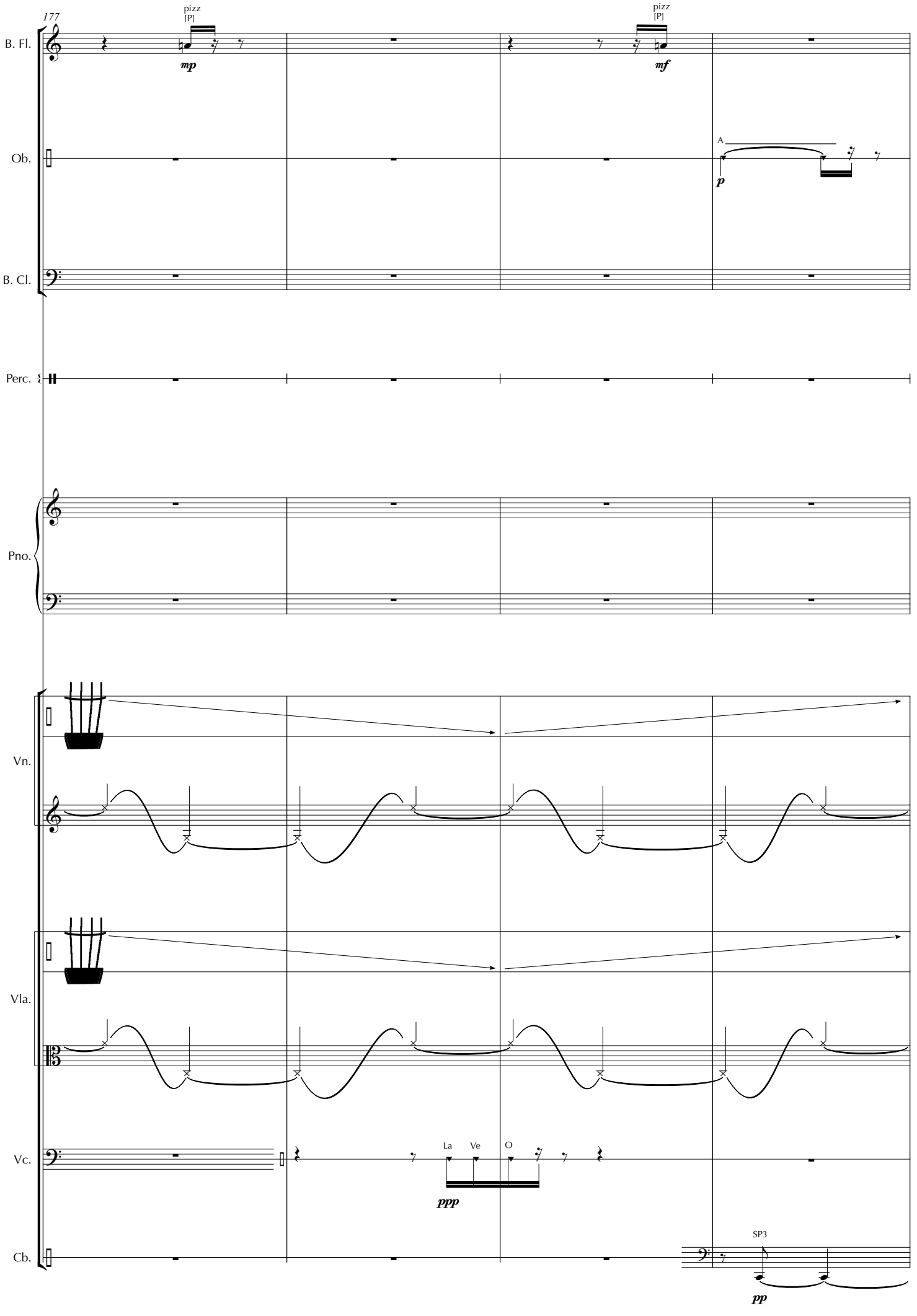

X
154
4/8
3/8
2/8
4/8
2/8
vibrato
senza vibr.
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
arco
mf
pp
p
ppp
3:2

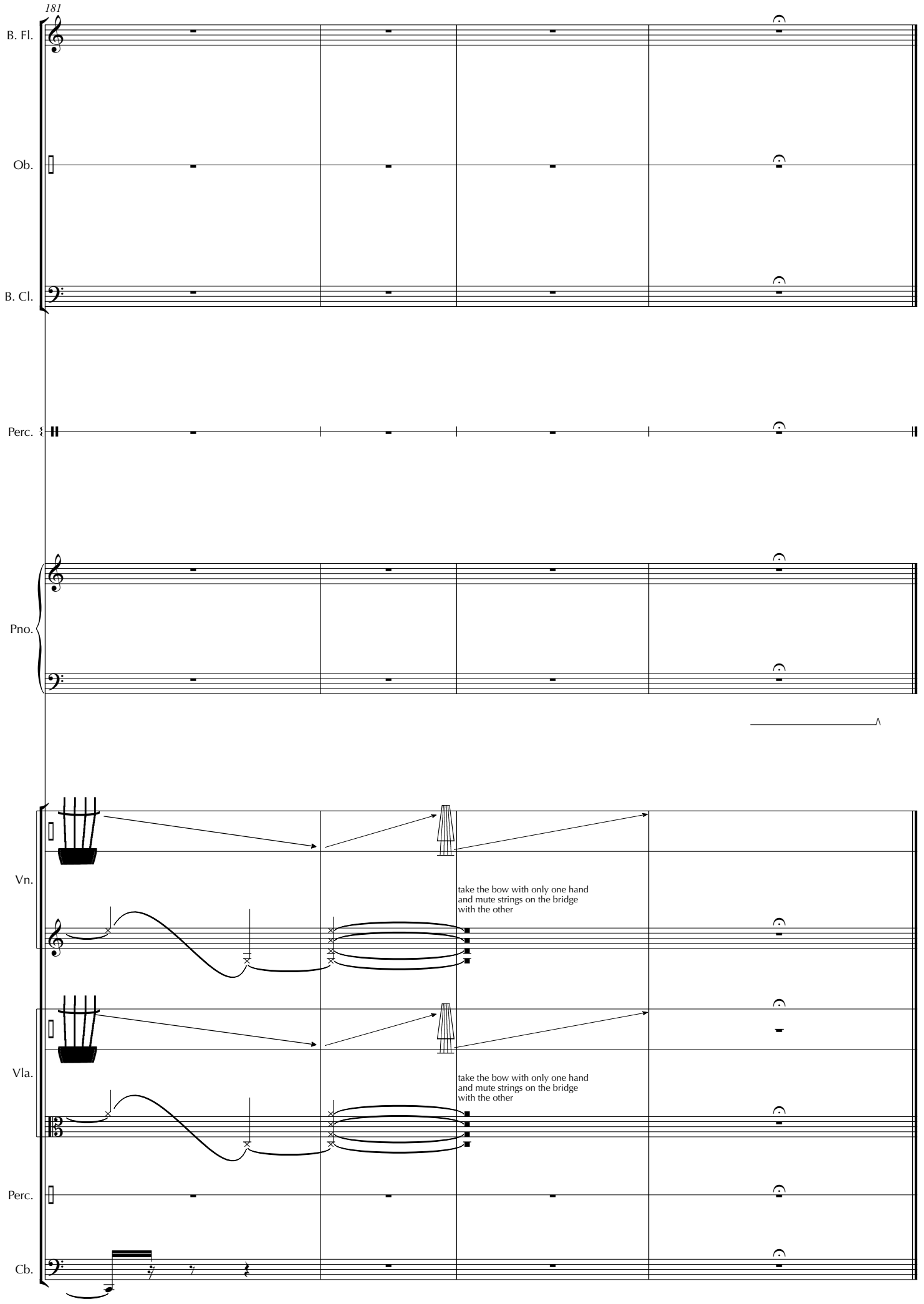

159
2/8
4/8
7/16
4/8
5/8
2/8
smorzato
(periodic)
5:4
B. Fl.
Ob.
B. Cl.
Perc.
l.v.
Cencerros
soft mallets
Pno.
Vn.
Vla.
Vc.
Cb.
IV
I
[SP2]
ppp
"f"
mp
pp
mf
p
sf


Y
164
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
Cb.
pp
mp
sf
mf
pp
p
senza vibrato
3:2
ppp
p
pppp
Lion's Roar
pp
f
[Hammer]
f
Ped. [al fine]
Y
Place the violin on the lap
ppp
Place the viola on the lap
ppp
slowly - 'granular'
pp
f


Z
48
169
vibrato
B. Fl.
mf
p
K
sf
Ob.
S T
mf
B. Cl.
A
mp
Crotales
l.v.
mf
Marimba
Perc.
R.St.
pp
p
Pno.
A
mp
Z
Vn.
mf [al fine]
Vla.
mf [al fine]
Vc.
Cb.
6:4
p


173
K
B. Fl.
sf
Ob.
The
S
mp
B. Cl.
3:2
'F'
"T"
p
mf
Cymbals
Perc.
pp
+
l.v.
pp
Lion's Roar
pp
mp
Pno.
+
8vb
mf
Vn.
Vla.
Vc.
clb
mp
Cb.
A
mp


177
B. Fl.
pizz
[P]
mp
pizz
[P]
mf
Ob.
A
p
B. Cl.
Perc.
Pno.
Vn.
Vla.
Vc.
La Ve O
ppp
Cb.
SP3
pp


181
B. Fl.
Ob.
B. Cl.
Perc.
Pno.
Vn.
take the bow with only one hand
and mute strings on the bridge
with the other
Vla.
take the bow with only one hand
and mute strings on the bridge
with the other
Perc.
Cb.

In tueri I

for alto flute

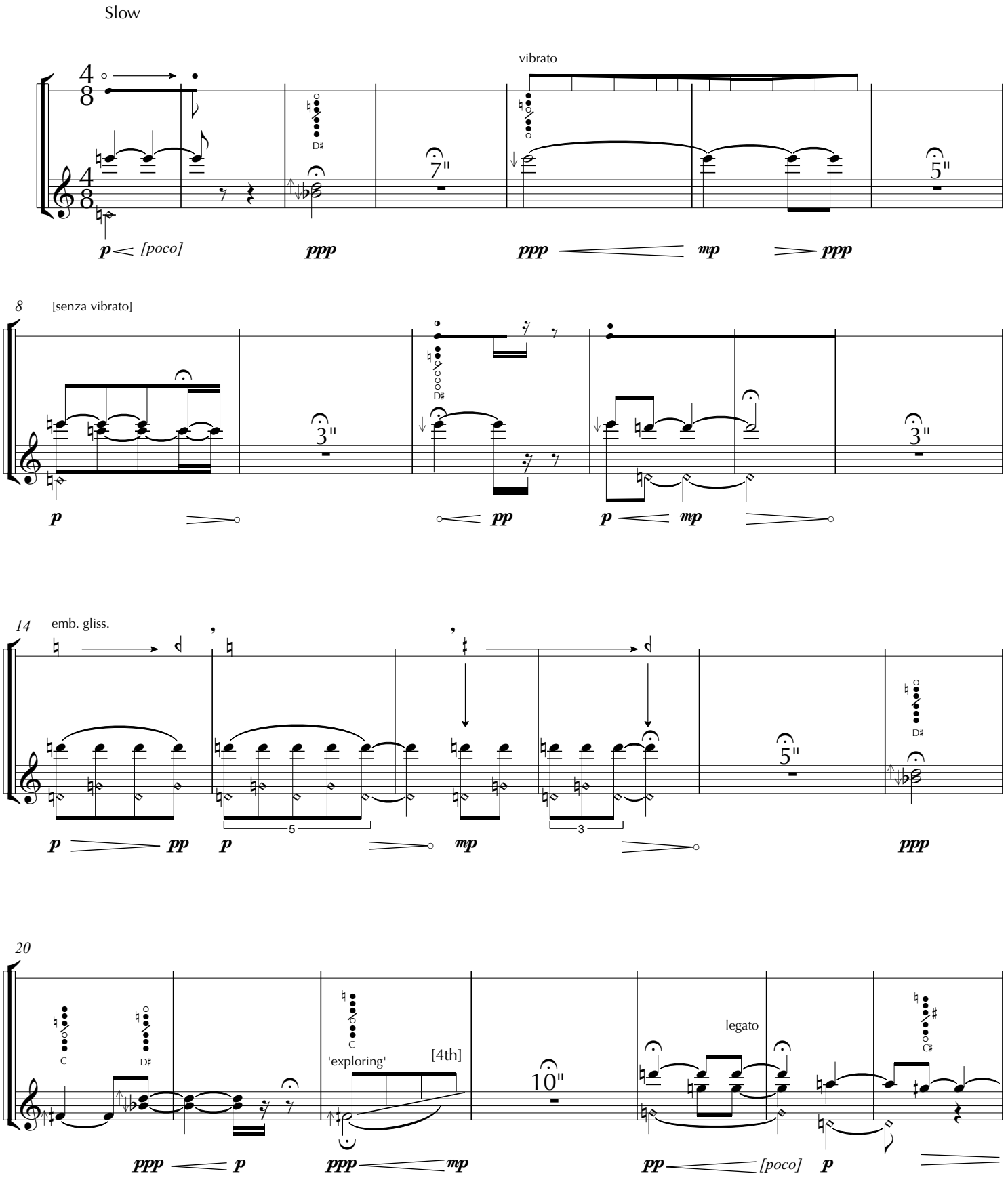
matías hancke de la fuente
(2013)

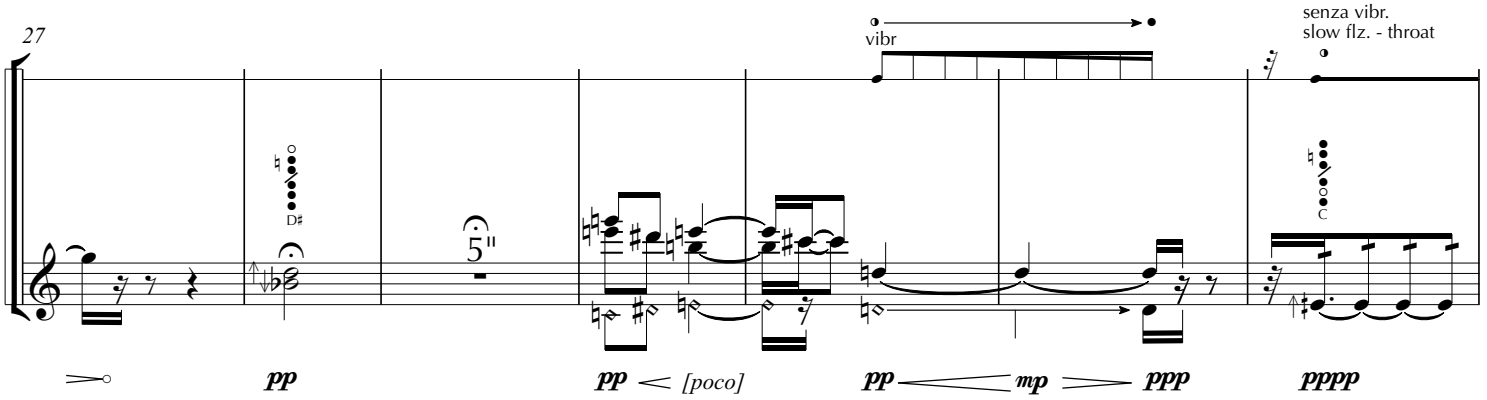
I n t u e r i I

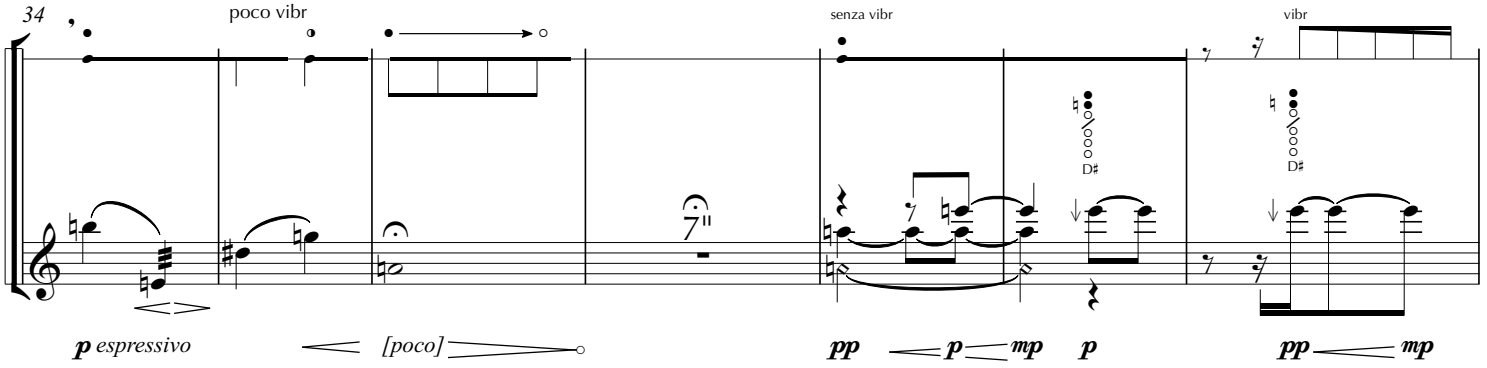
leagh

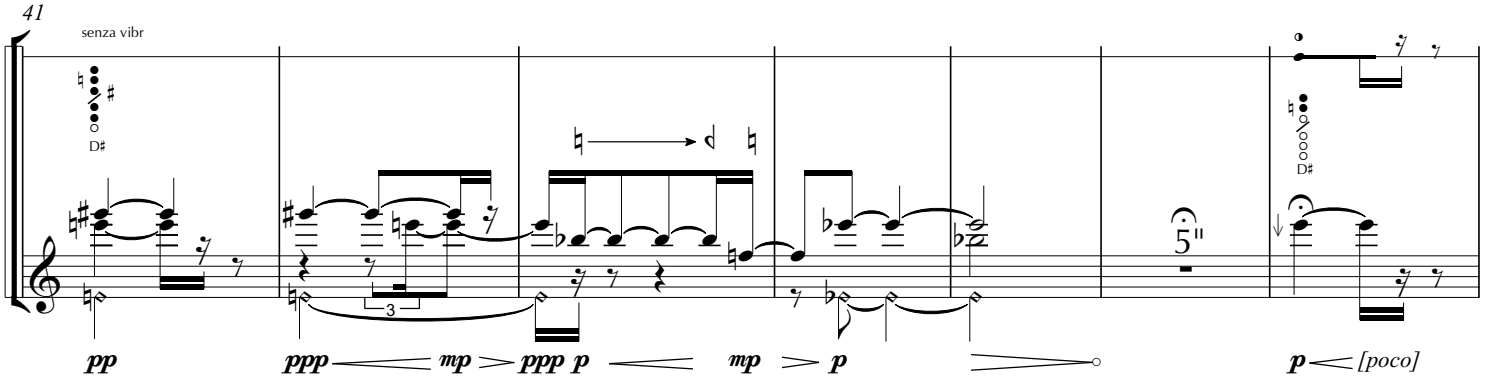
to Ilze Ikse

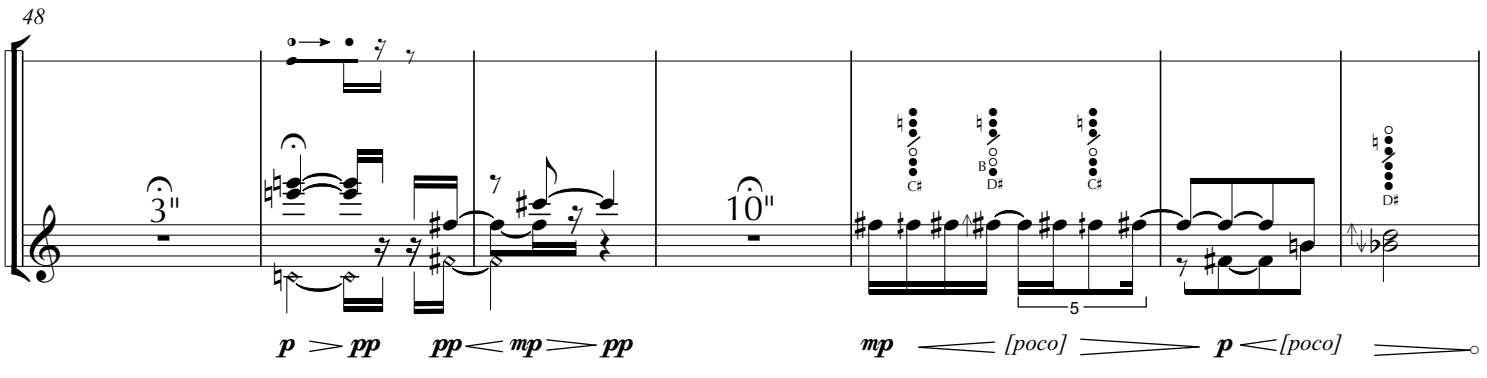
matías hancke de la fuente
toulouse / london 2013

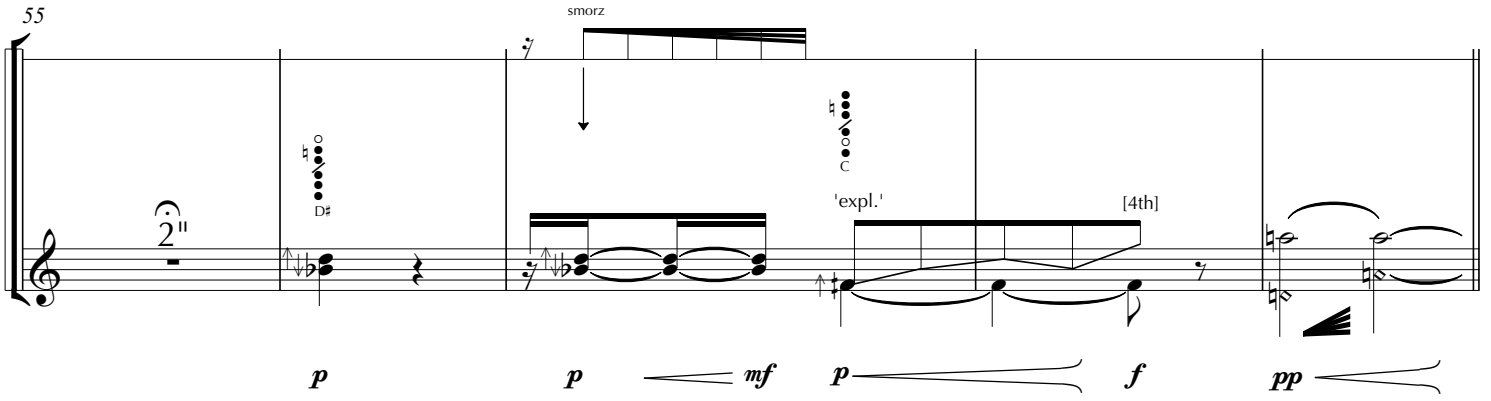


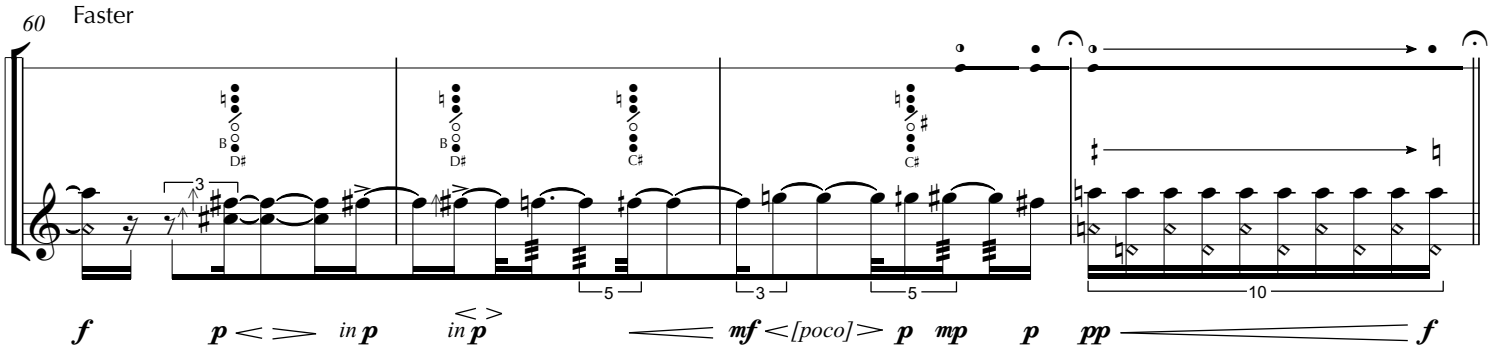

27
vibr
senza vibr.
slow flz. - throat
D♯
C
5"
pp
pp [poco]
pp mp ppp
pppp


34
poco vibr
senza vibr
vibr
D♯
7"
p espressivo
[poco]
pp p mp p
pp mp

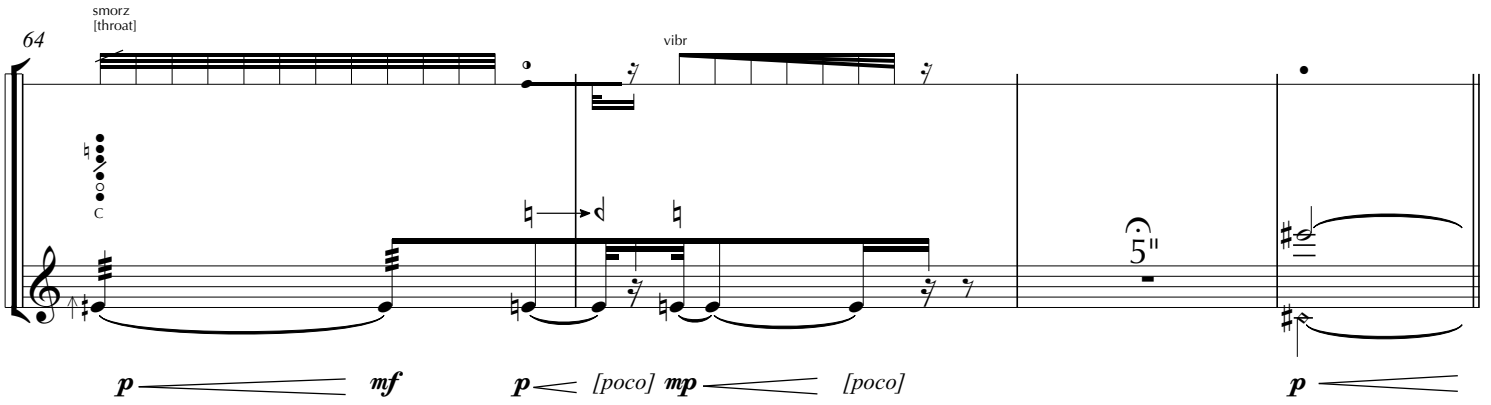

41
senza vibr
D♯
3
5"
pp
ppp mp ppp p
mp p
p [poco]


48
3"
10"
C♯
B
D♯
5
p pp
pp mp pp
mp [poco]
p [poco]

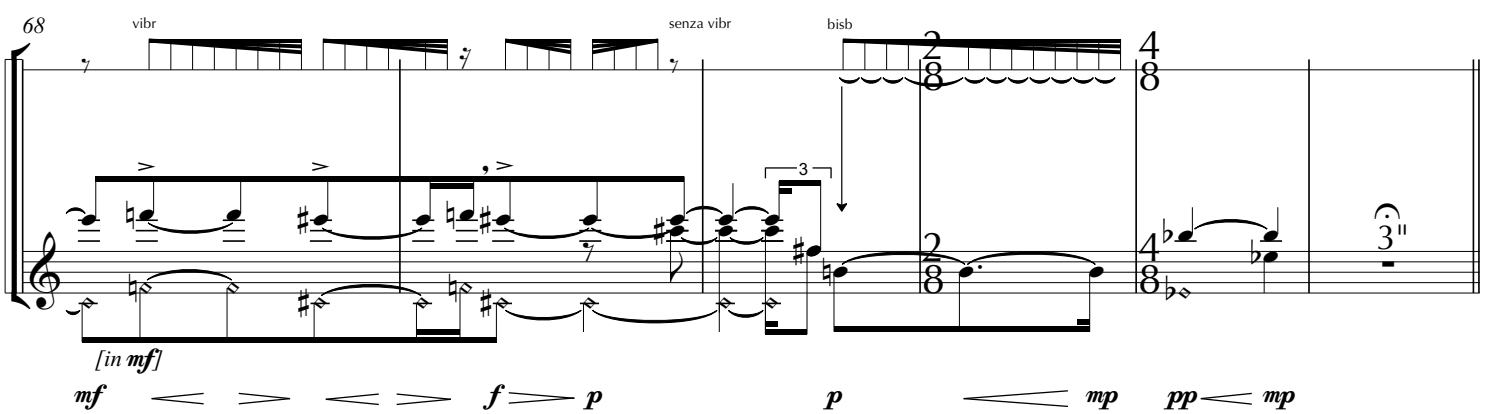

55
smorz
2"
D♯
C
'expl.'
[4th]
p
p
mf
p
f
pp

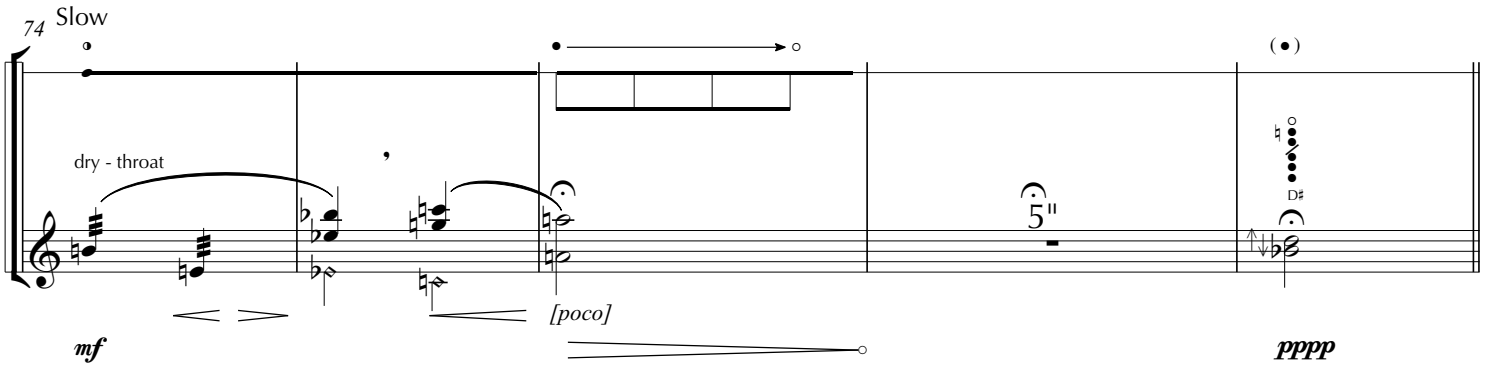

60
Faster
B
D♯
C♯
3
5
3
5
10
f
p
in p
in p
mf
[poco]
p
mp
p
pp
f

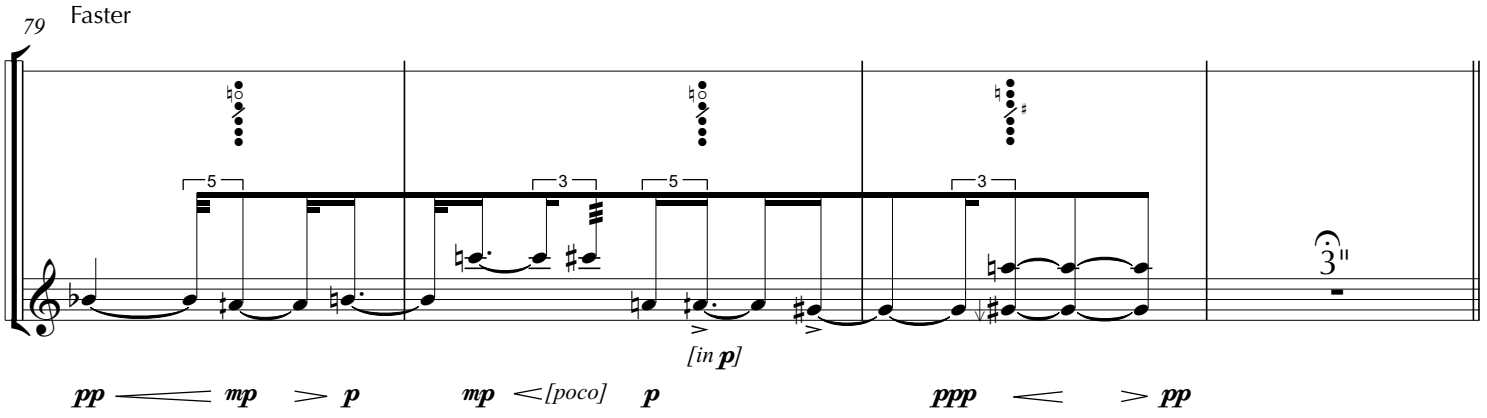
Slow

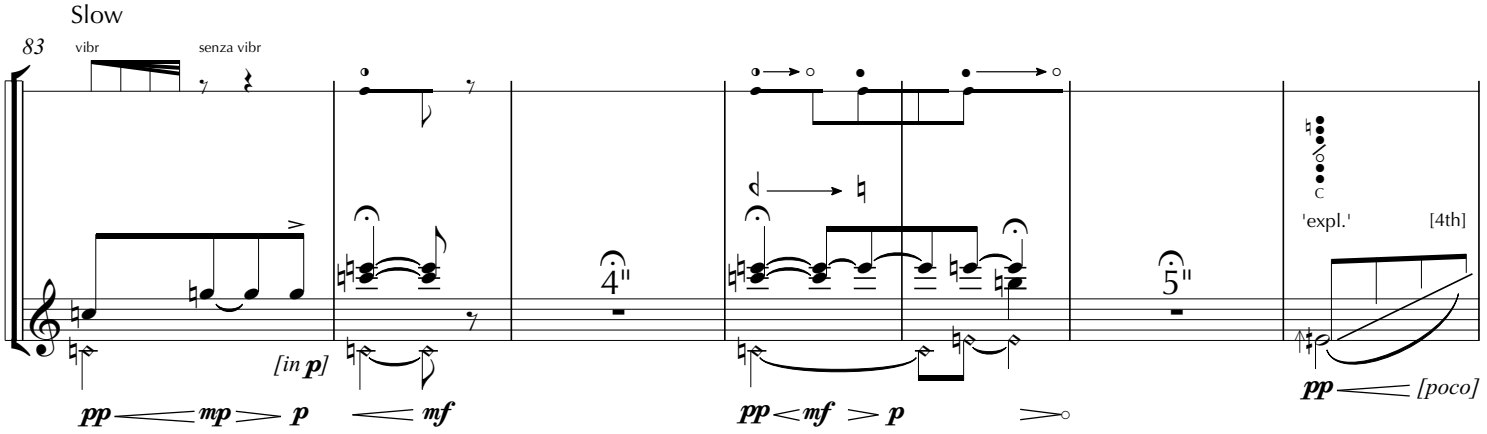

64
smorz
[throat]
vibr
C
5"
p
mf
p
[poco]
mp
[poco]
p

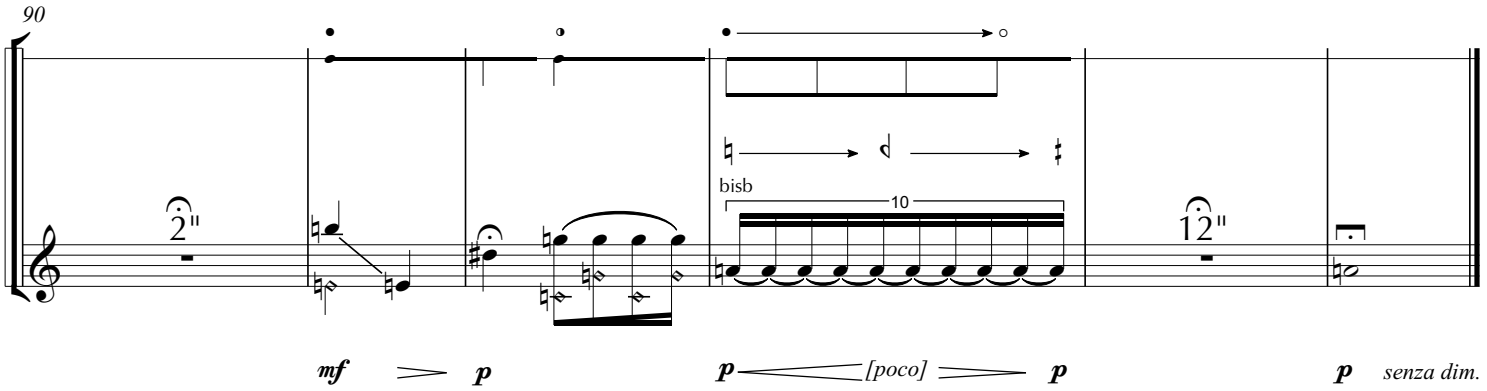
Faster


68
vibr
senza vibr
bisb
3
3"
[in mf]
mf
f
p
p
mp
pp
mp


74
Slow
dry - throat
5"
(●)
D♯
[poco]
mf
pppp


79
Faster
5
3
5
3
3"
[in p]
pp
mp
p
mp
[poco]
p
ppp
pp


Slow
83
vibr
senza vibr
4"
5"
C
'expl.'
[4th]
[in p]
pp
mp
p
mf
pp
mf
p
pp
[poco]


90
2"
bisb
10
12"
mf
p
p
[poco]
p
p
senza dim.